

MODERN SECONDARY EDUCATION

Basic Principles and Practices

Other Books in Secondary Education

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modern SECONDARY EDUCATION

Basic Principles and Practices

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PREFACE

Significant changes in educational and social conditions in the 1950's have impelled us to rewrite completely our earlier book, published almost a decade ago, entitled *Secondary Education: Basic Principles and Practices*. The fundamental purpose of the present volume, however, despite the addition of the word "Modern" to the title, remains the same as that stated in the opening paragraph of the Preface to our 1950 work:

Secondary Education: Basic Principles and Practices is designed as a source of information and ideas for all who work or plan to work in secondary schools. In the expectation that our largest number of readers will be persons preparing to be secondary school teachers, we have tried to answer the questions asked by beginning teachers whom we have supervised or taught. We have also tried to give enough information about innovative practices to stimulate the beginners to examine all practices critically; at the same time we have attempted to help the experienced teacher in his search for better ways of working.

Among the new conditions which we have taken into consideration in the present volume are the following:

1. American educators have become increasingly interested in educational developments in other nations. Accordingly, we have introduced two new chapters (7 and 8) dealing with secondary education in four European nations: England, France, West Germany, and Russia.

2. Happily, the general public has become much more concerned about educational problems than in previous decades. Throughout the 1950's and especially after the launching of the Russian Sputnik in 1957, opinion has been sharply divided as to the merits and demerits of secondary education in America. The high school curriculum has been sharply criticized and as vigorously defended. Two new chapters have been prepared to give adequate attention to these recent developments and their implications. Chapter 3 presents many typical criticisms and

defenses, as well as our own analysis of the achievements and shortcomings of American secondary education. Chapter 10 identifies critical issues in planning the secondary school curriculum, their implications for teachers, and our proposals for resolving them.

3. There has been a continuing increase in the proportion of youth attending college. Many educators now feel that we may be going through a period of transition toward almost universal higher education comparable to the movement earlier in this century toward universal secondary education. In the chapters on the high school curriculum (Part IV), we have tried, therefore, to include much more material relative to the articulation of secondary and higher education.

In addition to the chapters included for the purposes just described, we have tried to include the most recent statistical data and illustrative material available. Up-to-date references have also been supplied in the chapter bibliographies ("For Further Study").

The organization of chapters corresponds to the divisions of usual basic courses in secondary education such as those we ourselves have taught: teachers and pupils (Part One); the place of the secondary school in American life (Part Two); secondary education in certain other nations (Part Three); the curriculum of the secondary school (Part Four); major aspects of teaching in secondary schools (Part Five); and the administrative structure of secondary education (Part Six).

We wish to acknowledge our debt to users of *Secondary Education: Basic Principles and Practices*, both students and their instructors, as well as in-service teachers, who have given suggestions considered in preparing the present book. Especially are we indebted to the following readers for thoroughgoing reviews of the earlier book: Professors James E. Curtis of San Jose State College, S. E. Torsten Lund of the University of California, and Forest L. Shoemaker of Ohio University. Appreciation is also expressed to publishers and authors who have generously given permission to quote from their copyrighted works, and to the school systems and organizations which have provided photographs and other illustrations.

WILLIAM M. ALEXANDER

J. GALEN SAYLOR

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MODERN SECONDARY EDUCATION

Basic Principles and Practices

I

The Secondary School Teacher

In a book devoted to a consideration and analysis of the basic principles and practices of secondary education, it is proper that we first discuss the teacher who works in our secondary school. It is the teacher who determines in a large measure the character and quality of the program provided the boys and girls enrolled, for it is he who will work intimately with them in planning and developing learning experiences *that promise to contribute most to their education. The role of the teacher is central to the discharge of the responsibilities for which the school was established in the first place.*

Throughout the history of civilized man, teaching has been an honorable and highly respected calling. It is the teacher, primarily, on whom the citizen depends for the perpetuation and improvement of the society of which he is a member. The teacher is so important to a society that all advanced countries require children to be instructed by a teacher for a considerable portion of their maturing years. Many communities throughout the world exist and flourish without the services of other professional workers, but the teacher is present everywhere so that the education of boys and girls may be advanced. Teaching is a service of utmost importance in our society today.

This entire book will primarily focus on the work of the secondary school teacher and how he may better discharge his responsibilities to the social group that establishes and operates the school, but in this first chapter, we shall consider the teacher himself—his opportunities for service, his preparation for teaching, his status as a member of the profession, his work with his professional co-workers through professional groups, and his efforts to continue to grow and develop in professional skill and leadership.

Opportunities in Teaching in Secondary Schools

Over 470,000 teachers now hold positions in the public secondary schools of the United States; an additional 60,000 are employed in private and parochial high schools; and about 27,000 serve as principals and supervisors of secondary schools. In addition, many other educators hold positions in the broad area of secondary education, including college instructors in secondary education, staff members of state departments of education, and associate superintendents of schools in charge of secondary schools.

Teachers constitute by far the largest professional group in this country, numbering about 1,500,000 persons. In comparison, there are about 180,000 lawyers, 167,000 clergymen, 218,000 physicians, 83,000 dentists, 24,756 architects, 400,000 nurses, and 530,000 engineers. *Secondary school teachers themselves are about equal in number to the largest professional group in any other occupation.* Thus it is a field of broad and varied opportunities.

TYPES OF POSITIONS AVAILABLE IN SECONDARY EDUCATION

The kinds of positions open to those trained in the field of secondary education are numerous, although many of the specialized and administrative types of jobs require additional training and experience. To be selected for these positions, however, a person almost always must first have proved himself to be a successful teacher, and to have demonstrated clearly his ability to work with boys and girls in classroom situations.

The following list of types of positions held by those trained in secondary education does not attempt to rank the positions in terms of relative importance or amount of salary, nor does it include all the titles used to designate personnel.

- Teacher of a subject
- Teacher of a core or multiple-period class
- Coach or director of an activity, such as athletics
- Supervisor or coordinator for a subject area, core program, or school activity
- Counselor; guidance officer
- Director of guidance
- Director of audiovisual aids bureau or of instructional materials
- Librarian
- Class counselor
- Director of extraclass activities
- Dean of girls

Dean of boys

Assistant principal

Principal

Director of secondary education

Director or coordinator of secondary school curriculum and instruction

Assistant or associate superintendent in charge of secondary schools

Staff member, state department of education

College instructor in secondary education

Specialists in secondary education on staffs of publishing houses, manufacturers of instructional materials, and similar agencies

Staff member with professional organizations and similar groups

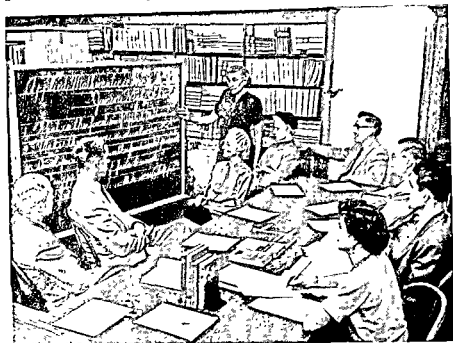
Most persons working in the field of secondary education are, of course, teachers, but many opportunities do exist in these specialized types of positions for those interested in administration, supervision, or staff work.

THE CHALLENGE OF TEACHING

Those of us who have chosen teaching as a career find that it offers much in personal satisfactions, as well as an opportunity to be of service to our fellow men. Guiding the development of adolescents and aiding them in attaining the full measure of their potentialities can indeed be a rewarding professional experience. Through his work with boys and girls in the school, the teacher has the opportunity to share significantly in shaping our whole social structure and the kind of society we will have in the future. In all of creation, contributing to the development of the human being and helping him achieve the full measure of his powers and capacities is the noblest act of mankind. Teachers who share in the process of unfolding these talents gain a kind of satisfaction that is not obtained in any other way.

The teacher is constantly engaged in creative work, in utilizing his knowledge, insight, and skill in planning learning experiences that will contribute maximally to the development of each individual boy and girl. Each day, each pupil presents a new challenge to the teacher to be creative, to call on all of his resources to make wise decisions on what will best educate the individual for life in society now and for shaping the society in which the pupil will live in the years ahead.

The teacher's pursuits are primarily intellectual: professional competency calls for continued study, for close observation, and for a sensitivity to social change and to the impact of new discoveries and invention on the lives of people. Mental alacrity is desirable among teachers, and



A Teacher Has Many Opportunities to Use Imagination and Creativeness. This committee of teachers is planning a curriculum guide for a course in applied mathematics at the junior high school level. (Courtesy of the Lincoln, Nebraska, Public Schools)

they should have a thirst for knowledge and enjoy intellectual activities. Teaching is indeed a challenging profession.

THE DEMAND FOR SECONDARY SCHOOL TEACHERS

Teaching is a rapidly expanding profession and opportunities for employment are exceptional. By now, almost everyone is familiar with the shortage that exists in the supply of well-trained, competent teachers, and the demand is certain to increase in the years ahead. The professional teacher is a much-sought-after person, one who has many job opportunities.

The number of public secondary school teachers in this country has increased over fortyfold since 1890, and the number in private schools sevenfold. Table 1 shows the numbers employed from the school year 1889-1890 to 1949-1950 by six-year intervals (the Biennial Survey of Education is made each odd-numbered year), and for the first four bienniums of the mid-century period. The gain in the seven-year period from 1919-1950 to 1955-1956 alone was almost 100,000 teachers. It should be

noted that these figures do not include those who occupy administrative and supervisory positions in the secondary schools.

An examination of the reports of the United States Office of Education shows that the number of secondary school teachers employed in this country has increased every biennium since the figures were first

TABLE 1

Number of Secondary School Teachers, 1889-1890 to 1957-1958

YEAR	NUMBER OF SECONDARY SCHOOL TEACHERS ^a		
	PUBLIC	PRIVATE	TOTAL
1889-1890	9,120	7,209	16,329
1895-1896	15,700	8,752	24,452
1901-1902	22,415	9,903	32,318
1907-1908	35,399	8,564	43,963
1913-1914	57,909	13,890	71,799
1919-1920	101,958	14,946	116,904
1925-1926	169,538	20,145	189,683
1931-1932	231,153	25,053	256,206
1937-1938	282,473	27,964	310,437
1943-1944	289,054	34,025 ^b	323,079
1949-1950	324,093	40,215	364,308
1951-1952	343,060	41,701	384,761
1953-1954	374,618	49,123	423,741
1955-1956	410,203	50,730	460,933
1957-1958	470,000 ^c	NA	

^a Does not include supervisory personnel or principals; beginning with 1931-1932 it includes teachers in junior high schools and six-year high schools.

^b Figure for private schools not available, average of previous and following year.

^c Based on annual survey made in the fall of the year.

NA Not available.

Source: U.S. Office of Education, *Biennial Survey of Education in the United States*, for years indicated, except 1913-1914 figures, which were revised later.

compiled in 1867, with the exception of the years during World War II. In some of the bienniums the increase was as much as 20,000 to 30,000 teachers. Opportunities are still expanding rapidly, as is shown in Figure 1.

The steep rise since 1889-1890 in the total number of secondary school teachers is shown, but most significant for us is the projection which shows the total number that will be needed each biennium until 1965-1966. It is reliably estimated that we will need at least 700,000 teachers for our secondary schools by 1965-1966, a few short years

This enormous increase in the number of new teaching positions that must be created in secondary schools if we are to maintain our present practices in regard to class size, teacher load, and school services is due to the phenomenal increase expected in pupil enrollments in secondary schools because of an increase in the number of youth of secondary school age and because of a gradual increase in the percentage of the total youth population attending secondary schools. Both of these developments are discussed in Chapter 2.

THE SUPPLY OF SECONDARY SCHOOL TEACHERS

The potential supply of young people who will be available for employment in the secondary schools is much more difficult to project than the number of teachers who will be needed. Nevertheless, some careful research has provided us with some insight into the situation. In its significant study of the situation in 1955 The Fund for the Advancement of Education reached these disquieting conclusions:

If we match our needs against the prospective supply of well-qualified teachers, we can come to only one conclusion: *It will be impossible under the present pattern of teacher recruitment and teacher utilization to secure anywhere near enough good teachers for our schools and colleges over the next 15 years. . . .*

About one-fifth of all 1954 graduates of four-year colleges entered school teaching. But during the next ten years one-half of all college graduates of every variety would have to enter school teaching in order to fill our needs entirely from this major source. . . .

Nothing approaching this proportion of college graduates can be expected to enter teaching.⁶

Since 1948 the Research Division of the National Education Association has made an annual study of teacher supply and demand. These studies analyze the existing situation, but no projections are made of future supply or demand. However, the studies do reveal trends over a period of years.⁷ The total number of college graduates in 1950 and 1958 who prepared to teach in the various fields of instruction in secondary schools is shown in Table 2, which also shows the change that took place in the number preparing to teach in each major field from 1950 to 1958. It should be pointed out that, because of the piling up of World War II veterans, 1950 was the peak year in this country for the number of persons receiving a bachelor's degree; hence a decline in teacher supply was probably inevitable, but it occurred at a time when

⁶ The Fund for the Advancement of Education, *op. cit.*, pp. 21-23.

⁷ Parenthetically, college students preparing to teach and their college advisers will find these annual reports very helpful in planning careers with relation to choice of subject fields for major and minor areas of preparation.

the demand for teachers, as is shown in Figure 1, increased significantly. The percentage of college graduates preparing to teach also declined: in 1950, 20.0 per cent of the graduates prepared to be secondary school teachers; in 1956, the figure was 18.2. Moreover, it is apparent that these figures do not show whether the supply either in 1950 or in 1958 was

TABLE 2
*Number of College Graduates Prepared to Teach
in Each High School Field, 1950 and 1958,
and Per Cent Change, 1950 to 1958*

COLLEGE GRADUATES	1950	1958	PER CENT CHANGE FROM 1950 TO 1958
Receiving bachelor's degrees	433,734	^a	
<i>Prepared to teach in high school</i>			
Major in			
Agriculture	3,294	1,780	-46.0
Art	2,225	2,383	+7.1
Commerce	7,235	6,472	-10.5
English	10,709	7,733	-27.8
Foreign language	2,193	1,834	-16.4
Home economics	4,899	4,660	-4.9
Industrial arts	4,890	3,907	-20.1
Mathematics	4,618	3,633	-21.3
Men's physical education	10,614	7,777	-26.7
Music	5,296	5,321	+4.2
Science	9,096	5,852	-35.7
Social science	15,349	12,172	-20.7
Women's physical education	3,178	3,046	-4.2
Other fields	3,294	5,117	+55.3
Total	86,890	71,887	-17.3

^a Data not available.

Source: National Education Association, Research Division, *Teacher Supply and Demand in Public Schools, 1958* (Report of the Eleventh Annual National Teacher Supply and Demand Study, Washington, D.C.: The Association, 1958), Table 3.

adequate in terms of demand; they show only the changes in the numbers preparing to teach. Actually, we know that serious shortages in the supply of secondary teachers existed during those years.

It should be noted, however, that the number of graduates who prepared to teach in the elementary school did increase during this period

scale itself. What future trends in teachers' salaries will be cannot be predicted, but it seems evident that the economic position of the teacher in relation to other professional workers and employees in business and industry will improve, regardless of whether general economic conditions

TABLE 3

Trends in Median Salaries of Junior High School and High School Teachers, Urban School Systems, 1930-1931 and 1956-1957

POPULATION OF SCHOOL DISTRICT	MEDIAN SALARIES PAID IN		PER CENT OF INCREASE
	1930-31	1956-57	
<i>I. Districts 500,000 and over population</i>			
Junior high school teachers	\$2,694	\$5,565	106.6
High school teachers	3,061	6,326	106.7
<i>II. Districts 100,000 to 500,000 population</i>			
Junior high school teachers	2,124	4,522	112.9
High school teachers	2,412	5,028	108.5
<i>III. Districts 30,000 to 100,000 population</i>			
Junior high school teachers	1,860	4,783	157.2
High school teachers	2,111	5,135	143.2
<i>IV. Districts 10,000 to 30,000 population</i>			
Junior high school teachers	1,619	4,540	180.4
High school teachers	1,876	4,866	159.4
<i>V. Districts 5,000 to 10,000 population</i>			
Junior high school teachers	1,494	4,282	186.6
High school teachers	1,692	4,496	165.7
<i>VI. Districts 2,500 to 5,000 population</i>			
Junior high school teachers	1,360	3,875	184.9
High school teachers	1,547	4,297	177.8

Source: National Education Association, Research Division, *Salaries and Salary Schedules of Urban School Employees, 1956-57*, *Research Bulletin*, Vol. XXXV, No. 2, April, 1957. Tables 2-4, 6-8.

of the country expand, recede, or remain relatively constant. A number of well-financed school systems have recently adopted salary schedules that provide top salaries of \$9,000 to \$10,000 for teachers with master's degrees. And very likely before young teachers reach these maximums some years hence, the schedules will have been revised upward several more times.

Teachers must keep in mind, however, that salaries vary rather widely, even among school systems in cities of about the same population. For example, the NEA survey showed that salaries of individual high

school teachers ranged from \$2,300 to \$9,099 simply in districts over 500,000 population.¹¹

In recent years considerable attention has been given to merit pay plans for teachers. In such salary schedules, advancement up the salary scale to the maximum is not automatic, but dependent on selection based on teaching success. The schemes vary in their provisions, but in general such plans enable teachers who are rated by some appropriate administrative official or committee as being superior to advance to higher levels of pay than would otherwise be possible under the automatic schedule. Merit pay plans have received some support among lay citizens, boards of education, and school administrators, but little support among classroom teachers and their professional organizations. An NEA survey and analysis of the plans showed that most of those developed in earlier efforts to establish merit pay had been abandoned within a few years.¹² However, a number of school systems are still interested in finding ways of rewarding teachers who are acknowledged to be superior, and they are experimenting with various approaches to salary schedules that give recognition for outstanding success in the classroom.

The trend upward in teachers' salaries has enhanced the status of the profession, but additional increases should occur to keep teaching in a favorable position among the professions. It has never been one of the better paid professional groups,¹³ but it should retain a good relative position in salary if young people are to be expected to enter its ranks in sufficient numbers to avoid shortages that would be catastrophic to society. Teaching will always attract many young people who treasure the opportunity to work with boys and girls and who enjoy teaching, but relatively higher salaries will induce more persons who would be excellent teachers to join the profession.

OTHER ADVANTAGES OF TEACHING

Teachers enjoy a number of other benefits and privileges which make the profession an attractive one. Of those of a tangible nature, the following seem most important:

Provisions for retirement allowances. All states now have some plan that enables teachers to retire on a pension or allowance when they have fulfilled specified requirements, such as age and years of service in the

¹¹ National Education Association, Research Division, *Salaries and Salary Schedules of Urban School Employees, 1936-37*, Research Bulletin, Vol. XXXV, No. 2, April, 1957, Table 9.

¹² "Merit Salary Schedules for Teachers," *Journal of Teacher Education*, 8:126-197 (June, 1957), special issue.

¹³ Beardsley Ruml and Sidney G. Tickton, *Teaching Salaries Then and Now* (Bulletin No. 1; New York: The Fund for the Advancement of Education, 1955).

state. Since 1954 the social security program of the federal government has been available to teachers in those states in which the legislature authorizes participation and teachers vote as a group to join. A number of states have accepted the plan.

Permanent tenure. A large part of the teachers in the United States are employed in school systems in which they attain permanent tenure after serving satisfactorily during a probationary period. This means that a teacher cannot be dismissed except for causes specified by law, and then only on the basis of valid evidence presented in a hearing open to the teacher.

Leave of absence. Most school systems provide for sick leave; leaves may also be granted in many schools for professional duties of an approved nature; and maternity leaves are also granted in many instances. Some systems also grant leaves for advanced study, travel, and exchange teacher positions in foreign countries.

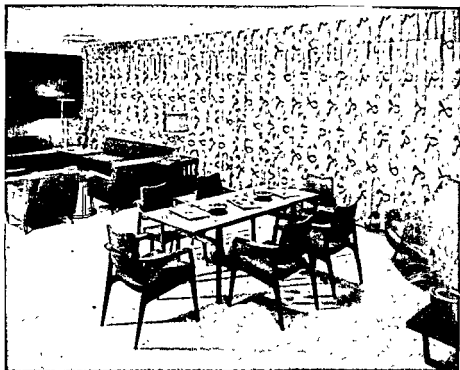
Vacation periods. A teacher has from twelve to sixteen weeks of vacation in a year, and they occur at very propitious times—the holiday seasons, the spring of the year, and the summer period. Although it may be argued that teachers are not paid for these periods, yet salaries are usually regarded as annual salaries, and are compared with the salaries of other workers on that basis. Moreover, many teachers prefer to have the summer months free for travel, study, and recreational activities even though it may result in less annual income.

Assured employment for successful teachers. As pointed out previously in this chapter, teaching is an expanding profession with indications that it will continue to expand in the decades ahead, just as it has for the past century or more. Secondary school teachers who are successful in their work are fairly sure of employment, particularly those who hold positions in school systems with permanent tenure, but the statement also applies generally to those employed in other systems. Layoffs and dismissals of teachers seldom occur as a result of business recessions or shifts in the public's demands for goods and services, as may be true in other occupations. The successful teacher may be reasonably sure of continued employment throughout his professional career.

Pleasant working conditions. Most secondary school teachers enjoy relatively pleasant working conditions. Many are assigned to new, modern buildings, and in most schools the surroundings are attractive and conducive to good work.

Among some of the more intangible privileges enjoyed by secondary school teachers are the following:

Opportunity to guide the development of young adolescents. This is indeed the outstanding factor in making teaching such a challenging and stimulating profession.



Most School Systems Provide Pleasant Working Conditions for Teachers. Illustrated is the teachers' lounge in a large, new senior high school building. (Courtesy of the Garden City, New York, Senior High School)

Creative nature of teaching. Teaching is creative. It is an intellectual pursuit that provides an opportunity for the teacher to continue to grow in professional skill and knowledge.

Association with congenial co-workers. Teachers constitute a selected group of highly trained professional workers. One's associates are interesting and worth-while people, a fine group with whom to work.

Membership in a respected profession. Usually the teacher is a highly respected person in the community, and he holds a position of trust and responsibility fully recognized by parents and citizens generally.

The Education of Teachers for the Secondary Schools

Teaching is a highly skilled profession, and preparation for teaching in the secondary school should be broad, thorough, and comprehensive in scope.

The program of preparation for teaching should include the following elements:

Cultural and liberal education
 Subject specialization
 Professional training

CULTURAL AND LIBERAL EDUCATION

Every educated person should have a broad, basic understanding of the culture of the social group and should have developed a fundamental system of values that have their roots in the traditions and social experience of the race. But it is particularly important that teachers should have acquired such a cultural and liberalizing education, for it is they who have major responsibilities for instructing the young and for inducting them into the value and cultural systems of the society.

The purpose of a liberal education is epitomized in the oft-quoted statement made by John Stuart Mill in his inaugural address as rector of St. Andrews University in Scotland in 1867:

Men are men before they are lawyers, or physicians, or merchants, or manufacturers; and if you make them capable and sensible men, they will make themselves capable and sensible lawyers and physicians. What professional men should carry away with them from an university, is not professional knowledge, but that which should direct the use of professional knowledge, and bring the light of general culture to illuminate the technicalities of a special pursuit.¹⁴

One of the principal functions of a sound liberal education, or general education, as it is often called, is to develop the individual as a person so that he has formulated for himself and will continue to refine a broad and fundamental system of values that enable him to relate properly the demands of everyday life, evaluate soundly possible courses of action in given situations, and pursue wisely those acts of behavior that promise to contribute most to the happiness and welfare of all concerned. Wise decision making and sound choices of courses of action require knowledge, an ability to perceive the relevancy of facts and conditions, a facility in gathering valid evidence, skill in thinking through logically to a solution of a problem, and a willingness to evaluate results in terms of proved values. Values must square with the basic historical traditions of Western civilization. Liberal education of the proper kind should provide these qualifications for decision making and the exercise of discerning judgment.¹⁵

¹⁴ Quoted in Stanley J. Curtis and M. E. A. Boulwood, *A Short History of Educational Ideas* (London: University Tutorial Press Ltd., 1953), p. 401.

¹⁵ An interesting discussion of the place of the liberal arts in educating business executives, relevant to the education of teachers, is to be found in Frederic E. Pamp, "Liberal Arts as Training for Business," *Harvard Business Review*, 33:42-50 (May-June, 1955).

Probably the best way to state the functions and purposes of general education (*which many consider to be broader in definition than liberal education*) is to define the basic competencies required for effective living in today's world:

1. To be able to act on the basis of a well-defined and deliberately chosen set of values, standards, principles of behavior, and moral codes that exemplify fully the basic principles and beliefs of our society.
2. To be able to use the methods of creative intelligence in solving life's problems.
3. To be able to understand the world about one, in its varied manifestations of the physical world, the cultural factors, the social, political, and economic conditions of the times, and the beliefs and traditions of the peoples of the world.
4. To be able to use effectively the skills of communication, computation, reading, generalizing, data gathering, and prediction.
5. To be able to discern between the important and the unimportant in terms of cultural values, democratic beliefs, and the well-being of one's fellow men.
6. To be able to maintain good mental and physical health so that one may participate in the affairs of daily living with equanimity, confidence, security, and vigor.
7. To be able to exercise effectively one's responsibilities as a citizen of his community, his state, his nation, his world.
8. To be able to participate satisfactorily in the life of one's family group.
9. To be able to work efficiently and competently in one's vocation.
10. To be able to establish mutually satisfactory relationships with one's associates, friends, and neighbors.
11. To be able to express oneself creatively.
12. To be able to enjoy living.
13. To be able to direct one's own efforts and utilize his own talents in a full realization of his potentialities and capabilities for personal self-satisfaction and contribution to the welfare of mankind.

Colleges use a variety of plans for offering the general-education aspects of teacher education. In many colleges it constitutes, as an area of study, one third or more of the total college program. If we accept the point of view that what we really want for teachers is the development of personal competencies of the kinds listed, it becomes apparent that these may be attained in a number of ways. Certainly a thorough study of appropriate subjects in the liberal arts is desirable; but courses that provide insights into man's activities and experience in facing the prob-

lems of life are also needed. Professional courses should contribute significantly to the refinement and development of such competencies, as should many of the activities comprising the student life of a college. The aim of general education is the proper development of the individual; the subject matter and methods used should be those that promise most in the attainment of this objective.

Prospective secondary school teachers should set as one goal for their undergraduate study the development to the highest degree possible of the competencies expected of an educated person. College studies should be carefully planned in terms of this objective; participation in student life should be fostered so that experience may be gained in applying knowledge to life activities; and professional activities should yield more than mere acquisition of the techniques of one's profession. But these values are attained only as they are deliberately sought.

SPECIALIZATION IN A TEACHING FIELD

Those who teach in the secondary school should have had extensive college work in one or more areas of the school curriculum so that they possess the knowledge and understanding of a field of study essential for skillful teaching. The teacher must be a scholar in his own right, thoroughly educated in the principles, concepts, techniques, methodology, and factual information of his field of specialization. If he is to stimulate the minds of young people, to guide them in the acquisition of skill, knowledge, insight, and understanding, as well as in the methods of scholarly endeavor, obviously, he himself should be highly proficient in his chosen field of study and have a deep appreciation and understanding of its contribution to human development and cultural advancement.

Generally, teachers should plan to specialize in two fields of the high school curriculum. Not only does this specialization provide a breadth of scholarship and intellectual attainment; it enables the teacher to obtain employment more readily or to have a wider choice of positions, since many schools assign a teacher to more than one subject field. Usually, the student designates one field as the major subject field, and the second as the minor field. College placement officers and personnel directors have information showing the relative demands for teachers in the various fields of teaching and the particular combinations of majors and minors that are most valuable in terms of job opportunities.

Those preparing to teach in the secondary school should not overlook opportunities in the junior high school, which is emerging as an educational institution with a distinct purpose and program of its own, and particularly in core or unified-studies programs, which are being developed much more commonly in the junior high school today. Specialized training for administrative and supervisory positions in the

secondary school is usually restricted to the graduate level. Teachers interested in such positions as principal, supervisor, coordinator of instruction, department head, counselor, director, and the like must first prove themselves to be skilled teachers who can work with boys and girls in a highly satisfactory teacher-pupil relationship.

Colleges of teacher education utilize a variety of plans to provide work in the areas of teaching specialization.¹⁶ Course work in the major and minor fields usually comprises from 40 to 60 per cent or more of the total undergraduate program. Most educators believe that the prospective teacher should become highly proficient in at least the major area of teaching specialization, with college study culminating in courses at the advanced level that require a high level of scholarship and understanding. Work in the area of subject specialization should also contribute significantly to the attainment of the objectives of general education listed previously, so that general education and subject specialization are not disparate but, rather, two aspects of an integrated program of study.

PROFESSIONAL EDUCATION

Just as other professional workers—the doctor, the dentist, the lawyer, the architect, the minister, the nurse—need special training in the specific responsibilities encountered in their jobs, so the teacher needs courses, observations, demonstrations, laboratory experience, and clinical work in the responsibilities he carries as a teacher. The primary professional duties of a secondary school teacher consist of planning learning experiences for pupils enrolled in his classes and participating in activities under his sponsorship, guiding the development of these experiences with pupils, and working cooperatively with other teachers and citizens for the improvement of the educational program for boys and girls. Professional preparation in teacher education, therefore, should provide teachers with the knowledge, understanding, insights, skills, concepts, and attitudes that will enable them to work at maximum levels of proficiency in fulfilling these professional obligations.

The professional phase of teacher education usually consists of about a fifth to a fourth of the student's total preservice program. It should include work in these fields:

1. The historical and philosophical foundations of education
2. The purposes and objectives of the school
3. The nature of human growth and of adolescent development
4. The psychology of learning

¹⁶See Florence B. Stratemeyer, "The Academic Fields in Teacher Education," in Donald P. Cottrell (ed.), *Teacher Education for a Free People* (Oneonta, N.Y.: The American Association of Colleges for Teacher Education, 1956), pp. 81-144.

5. The principles of education
6. Techniques of management of the classroom situation
7. Methods of teaching
8. Curriculum planning in the secondary school
9. The use of materials of instruction
10. The evaluation of pupil growth and development in attaining the desired goals of education
11. The guided development of learning experiences with pupils in a variety of situations
12. Participation with other teachers and citizens in the improvement of the school and the community

Teachers may acquire these professional competencies through their college course work, participation in the activities of classes and student activities in actual school situations, observation of pupils at work in the school, participation in the activities of community groups of all sorts, and experiences in actually teaching pupils under supervision. Teaching is a highly skilled profession, and preparation should be commensurate with the demands made on teachers.

Professional preparation is provided in many ways in colleges of teacher education.¹⁷ Many institutions are experimenting with new approaches to teacher education, and students in teacher education will find the program generally to be stimulating and challenging.

Certification of Teachers

Teachers, like members of other professions, must be licensed by the state. All forty-nine states, the District of Columbia, and the territorial jurisdictions of Hawaii and Puerto Rico require teachers to obtain licenses before they are eligible to teach in the public schools. In some of the states the same requirements apply to teachers in private and parochial schools.

PURPOSES OF CERTIFICATION

By requiring a certificate to teach in the public schools, the state is seeking primarily to protect children and to promote their welfare. Certification fulfills this purpose by

requiring a person to attain prescribed levels of preparation to be eligible to teach;

enabling the state to prohibit those from teaching who have not taken

¹⁷ See Florence B. Stratemeyer, "The Professional Sequence in Teacher Education" and "Relating the Several Parts of the Teacher-Education Program" and Donald M. Sharpe, "Professional Laboratory Experiences" in Cottrell, *op. cit.*, p. 145-272.

is determined through state accreditation policies and other types of regulations, so that for all practical purposes, either to conform to the law or to meet accreditation requirements, teachers must have a minimum amount of college work in the subjects they teach. Moreover, the college exercises further control over the amount and nature of subject preparation in those states in which a college must recommend the candidate for certification. Beyond minimum requirements imposed by the state, local school officials impose their own standards, selecting those teachers whom they consider to be adequately prepared for specific positions, everything considered.

In those states listing minimum standards, requirements vary considerably from state to state and among teaching fields in a state. Ohio, for example, requires forty-five semester hours in the social studies major but only eighteen in mathematics; and the teacher must be prepared in at least three subject areas with a minimum of fifteen semester hours in each.

Professional education. All states require work in professional education for certification. Requirements vary from twelve semester hours in four states to twenty-four hours in seven states and twenty-seven hours in one state. Usually the requirement is between sixteen and twenty hours. Student teaching is prescribed in all but two states, and many states list additional courses that must be included in the pattern of work. Effective July, 1958, Virginia made certain exceptions to this requirement. The regular "Collegiate Professional" certificate, a ten-year renewable certificate, requires fifteen hours of professional education, including four to six semester hours of student teaching. However, graduates of accredited colleges or universities who have met the requirements for general education and for specific subject areas may be issued a four-year nonrenewable certificate. After the teacher has completed two years of successful teaching experience, the student teaching requirement may be waived, and the "Collegiate Professional" certificate may be issued on the basis of nine semester hours of professional education. This requirement may be further modified in the discretion of the state superintendent of public instruction upon recommendation of the local superintendent of schools.

Special requirements. Many of the states have special requirements for certification. More than half require the applicant to be a citizen of this country or to have taken out first papers for citizenship; a health certificate is often required; and in many states an oath of loyalty must be taken. Some states require the applicant to have taken a course or to pass an examination in American history, history of the state, school law of the state, the constitution, or health education, but a number of the

states not having a specific requirement of this type include such courses as a part of the requirement in general education, thus accomplishing the same objective.

Temporary or special permits Because of the shortage of qualified teachers most states have established procedures for issuing temporary certificates to persons who possess certain qualifications for teaching, but who may fail to meet some of the requirements for regular certificates. Usually these are valid only for the year for which they are issued.

Special permits are also issued under certain conditions for teachers in technical fields, such as vocational subjects.

Renewal of the teaching certificate. In all states except Massachusetts, the initial certificate is valid for only a specified number of years, usually from two to ten. Such certificates, however, may be renewed or the teacher may obtain a higher grade of certificate by taking additional college work. In some states the teacher must have had successful teaching experience to obtain the next grade of certificate. Many states issue permanent certificates to those secondary school teachers who fulfill specified requirements, such as a master's degree, successful teaching experience, and the like.

States have the authority to revoke the certificate of teachers under certain conditions, such as conviction of a felony or moral turpitude.

Professional Organizations for Teachers

A teacher is a member of a large and influential profession. One of the earmarks of a profession is the "tendency toward self-organization."¹⁹ Teachers have many professional organizations, planned to serve the professional interests and needs of the members. A teacher will undoubtedly want to become a member of one or more of these groups, not only so that he may contribute to the advancement of the profession but may benefit from close association with like-minded co-workers.

FUNCTIONS SERVED BY PROFESSIONAL ORGANIZATION

Professional organizations for teachers generally serve one or more of these functions:

- To work for the improvement of the schools and education generally
- To promote the welfare of teachers
- To advance the professional knowledge and ability of teachers
- To foster professional status and prestige

¹⁹ Morris L. Cogan, "The Problem of Defining a Profession," *The Annals of the American Academy of Political and Social Science*, 297:105-111 (January, 1955).

- To contribute to the formulation and clarification of objectives for education, a philosophy of education, and plans for the education of children and youth
- To make studies, carry on projects and experiments, and conduct research that will contribute to the advancement of educational theory and practice
- To provide services for the members of the organization

TYPES OF PROFESSIONAL ORGANIZATIONS

For convenience of discussion the professional organizations that serve teachers may be classified into these general types:

1. General membership. Organizations that serve the interests of all educators, regardless of position or duties:
 - a. National: National Education Association and American Federation of Teachers
 - b. State: Examples—The California Teachers Association, The Illinois Education Association
 - c. Local: Examples—The Lincoln Teachers Association, The Fayette County Education Association, The Public School Teachers Association
2. Specialized membership. Organizations that promote the interests of specialized groups:
 - a. School level: Examples—The High School Teachers Association, The Association for Childhood Education, Department of Higher Education
 - b. Area of instruction: Examples—National Council of Teachers of English, National Science Teachers Association, Music Educators' Association
 - c. Professional duties: Examples—National Association of Secondary School Principals, Department of Classroom Teachers, Department of Audio-Visual Instruction

The purposes, activities, and program of the more than five hundred educational organizations cannot be described here, but the two general organizations of national scope will be touched on briefly, and the nature of the activities of other organizations will be noted. An illustration of the program of a professional organization is given in Chapter 5.

THE NATIONAL EDUCATION ASSOCIATION (NEA)

The National Education Association is the oldest and by far the largest of our general organizations of teachers. It was founded in 1857 by 43 educators as the National Teachers' Association; by the year of its centennial celebration (1957) it had enrolled over 700,000 members.

Growth of the new organization, however, was slow throughout the first few decades of its history. From its original membership of 43 it had increased to only 170 by 1870.²⁰ In that year the name was changed to National Educational Association, and in 1906 the organization was chartered by Congress under the present name. Membership fluctuated greatly over the years, reaching a total of 8,466 in 1917. In that year the association established permanent headquarters in Washington, D.C., and appointed a full-time, permanent executive secretary. The spectacular growth of the NEA has taken place since those events. The membership rose to 216,188 by 1930 and to 453,797 by 1950.

The National Education Association has always wielded great influence in American education, and over the years the leading educators of the nation have been active on its committees and commissions and have participated in its conferences. Its greatest contributions to education in this country over the years reside in the direction it has given to the development of the American public school and in the role it has played in the advancement of the welfare of teachers.²¹ Those influential committees of educators that formulated a philosophy for the struggling American high school during the period of rapid expansion (see Chapter 4) were appointed by the NEA and functioned under its direction. This interest of its officers in secondary education has continued over the years, and many of its present departments are vitally concerned with the program of secondary education in this country.

The organization has worked aggressively for legislation that it believed would promote public education in this country. Not only does the NEA present testimony to Congressional committees and lobby on behalf of bills embodying legislation favored by the NEA, but it works with state and local associations to promote desirable legislation at those levels of school control. Legislation most vigorously promoted by the NEA at the national level relates to financial aid to public schools by the federal government and adequate financial support for the United States Office of Education; at the state level it has worked with state groups to promote teacher welfare through the enactment of laws that have provided retirement plans for teachers, tenure for successful teachers, and similar benefits as well as more adequate levels of financial support for the schools.

One of the most significant aspects of the program of the NEA is the work of the Educational Policies Commission. This agency was created in 1935 by the NEA and the American Association of School Administrators, one of its own departments, to formulate policy for

²⁰ Edgar B. Wesley, *NEA: The First Hundred Years* (New York: Harper & Brothers, 1957), p. 397.

²¹ *Ibid.*, Chaps. 6 and 28.

American education. The commission has issued a number of statements on the purposes and function of education in our American democracy and on desirable policies and practices for public education. The commission is composed of about twenty educators who serve voluntarily as a policy-making group. An executive secretary directs its work. President Eisenhower, while president of Columbia University, served as a member of the commission.

A number of departments of the NEA are directly concerned with secondary education in one way or another. These are

American Association for Health, Physical Education and Recreation
American Industrial Arts Association
Association for Supervision and Curriculum Development
Department of Home Economics
Department of Vocational Education
Music Educators National Conference
National Art Education Association
National Association of Journalism Directors
National Council for the Social Studies
National Association of Secondary School Principals
National Council of Teachers of Mathematics
National Science Teachers Association
Speech Association of America
United Business Education Association

Most of these specialized groups of educators maintain a secretarial staff in the headquarters building of the NEA. Each group has its own organization and budget, but it works closely with the parent organization in matters of common interest to teachers. The departments provide services of great value to the classroom teacher and the administrator. Their purpose is to promote sound educational practices in the teaching of their particular subjects, in administering the schools, or in planning the curriculum. Each group publishes a journal and most of them issue yearbooks, reports, and the like. The teacher will find that the department for his particular area of teaching specialization will contribute greatly to his professional understanding and competency.²²

The importance of the NEA as an educational organization is attested by the tribute paid by President Eisenhower on the occasion of the Centennial Celebration Banquet of the organization on April 4, 1957:

And for the work the National Education Association has done to promote the goals of popular education, I am happy to express on behalf of the citizens of the United States the appreciation of all.²³

²² Wesley, *op. cit.*, Chap. 24.

²³ *NEA News*, Vol. XI, No. 8, April 5, 1957.

THE AMERICAN FEDERATION OF TEACHERS (AFT)

The federation was organized in 1916 and became an affiliate of the American Federation of Labor in the same year, but its origins date back to 1897, when the Chicago Teachers Federation was formed.²¹ In 1902 this group joined the local labor unit in Chicago, and thus became a part of the American labor movement. Between 1902 and 1916, twenty local unions of teachers in ten states became affiliated with labor groups. Some did not survive, but eight locals joined together in 1916 to form the federation. Samuel Gompers, president of the American Federation of Labor, enthusiastically welcomed the new union into the national labor organization and promised its support.

But opposition to organized labor was strong in many American cities, and doubly so for the newborn teachers' union. Boards of education, backed by business interests, refused to recognize the union and even dismissed teachers who joined it. The American Federation of Teachers lost more than half of its membership by 1920. The strenuous efforts made in most localities to eradicate the new organization succeeded in some places.²²

However, the organization has had a rather constant if slow growth since World War II. By 1956 it had enrolled 50,535 members, but the federation itself admits that this represents a gain of only 8,661 members in a decade. Thus the group is not a significant factor in professional organizations except in some of the larger cities of the country.

Unionization of teachers has been a highly controversial matter, with large segments of the teaching profession itself opposed to affiliation with organized labor.²³ The hierarchy of local, state, and national professional associations, heading up in the National Education Association, has retained overwhelming superiority, not only in numbers but in prestige and influence, and has strenuously opposed the idea of teachers becoming a part of the labor movement. The increased strength and the programs of these professional groups have made it difficult for the AFT to gain much headway in many local school systems or states. Where both organizations are strong, friction, rivalry, and bitterness between the two groups often produce a disunity within the profession that results in

²¹ American Federation of Teachers, *The Commission on Educational Reconstruction, Organizing the Teaching Profession* (Glencoe, Ill.: The Free Press, 1955), Chap. 1.

²² *Ibid.*

²³ Many issues relating to teacher unionization are discussed in Myron Lieberman, *Education as a Profession* (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1956), Chap. 10.

harm to the schools and to the children themselves. On the other hand, many educators would agree that the program and activities of the AFT have resulted in major advances for public education in this country, particularly with reference to the welfare of teachers. Moreover, the activities and program of the AFT in behalf of teachers has often prompted the traditional, prestigious professional organizations, including the NEA itself, to become more aggressive in promoting the welfare of the schools and of teachers.

Affiliation with organized labor is a loose arrangement, the AFT remaining free to determine its own program and policies, without dictation from central labor councils.²⁷ But in local situations it usually has the support of other labor groups and of central city labor councils in its activities on behalf of teachers, particularly in welfare matters. In situations in which members of labor unions are elected to the board of education, it is evident that the teachers' union is in a strong position to be heard and to wield influence over board decisions because of its affiliations.

Although it is generally recognized in most states, by statute or court decision, that teachers have the right to form organizations, both professional associations and labor unions, certain restrictions prevail in some states and local school systems.²⁸ Collective bargaining for salaries on the part of teachers is a difficult matter, since a board of education is a legal body and its actions are matters of public record.²⁹ Salaries of all teachers are set by boards of education, which often consider recommendations of local teachers' associations and unions, where such exist.

The right to strike is usually denied teachers, either by statute, court decision, or the absence of legislation permitting such action by public employees. The American Federation of Teachers opposes the strike. Its executive council in 1951 adopted the following statement of policy:

The use of the strike is rejected as an instrument of policy of the American Federation of Teachers. The Executive Council and its national officers will not call a strike either nationally or in any local area or jurisdiction, nor in any way advise a local to strike.³⁰

Nevertheless, 93 strikes of teachers were reported to the Bureau of Labor Statistics between 1940 and 1954; only 43 involved locals affiliated

²⁷ *Ibid.*

²⁸ National Education Association, Research Division, "Public-School Teachers and Collective Bargaining" (Special Memo.; Washington, D C.: The Association, 1956); "Teachers and Collective Bargaining: An Analysis of Legal Issues," *Research Bulletin*, 36.46-49 (April, 1958).

²⁹ *Ibid.*; Lieberman, *op. cit.*, Chap. 11.

³⁰ American Federation of Teachers, *op. cit.*, p. 272.

with the American Federation of Labor or the Congress of Industrial Organizations.²¹

The federation publishes a monthly journal, *The American Teacher Magazine*, and a monthly news periodical, *The American Teacher*; it also issues reports and special studies from time to time.

WORKING WITH PROFESSIONAL ORGANIZATIONS

The secondary school teacher who wishes to be truly professional will want to join appropriate teachers' organizations, contribute to their activities and programs, and provide leadership of the proper kind in the local unit of the parent organization. Not only do such efforts enhance the entire profession, the teacher himself will receive many benefits of a professional nature from participation in such organizations. Just as members of other professions work to advance their interests, he has a responsibility to his colleagues to advance the profession of teaching, but as a public servant devoted to the education of children and youth. The teacher should accept the responsibility to speak on behalf of children on matters of vital importance to their development and education. No one else occupies the unique position of the teacher, nor does any other organized group have the breadth of understanding and insight into the needs, problems, and potentialities of children and youth; as teachers we would indeed be untrue to our profession if we do not work for the best interests of all the children of all the people. We can best do this through our professional organizations of one kind and another.

Each teacher will need to decide for himself what organizations offer the most promise for (1) enhancing the profession of teaching, (2) improving the educational program provided children and youth, (3) advancing the best interests of teachers, (4) promoting the welfare of children and youth, (5) increasing the professional competency of its members, and (6) providing desirable services for teachers. He should then, of course, join such associations.

In general, most secondary school teachers join a general local teachers' association, the state association, and the NEA,²² although in most of the larger cities the AFT has locals which enroll a considerable number of classroom teachers.²³ Secondary school teachers should join the specialized group that brings together teachers in a common area of specialization, such as teachers of English, mathematics, physical educa-

²¹ Myron Lieberman, "Teachers' Strikes: An Analysis of Issues," *Harvard Educational Review*, 26 39-70 (Winter, 1957).

²² National Education Association, Research Division, *The Status of the American Public-School Teacher, Research Bulletin*, Vol. XXXV, No. 1, 1957, Table 32.

²³ Lieberman, *Education as a Profession*, p. 302.

tion, home economics, guidance, core, and the like. Membership is usually taken in the national association of such a group, and if a local or state branch exists, membership in such units is automatic. Younger teachers will find the publications and conferences of their respective groups invaluable in helping them to develop greater professional competency. Since many teachers will wish to join several specialized groups, the additional ones might well be concerned with areas of professional service other than their teaching fields.

Of course, professional organizations will have little to offer teachers unless they themselves assume roles of leadership in the groups to which they belong. Teachers should expect to serve on committees, accept office, contribute to publications, attend conferences, and participate in the formulation of plans and policies. Services of these types augment the professional skill of the teacher as well as advance the program of the organization.

Professional Growth on the Job

As is true of other professions, teachers must continue to study and engage in stimulating self-development programs if they are to keep abreast of advancements in the skills of teaching and to be informed about developments, research, experimentation, and promising practices under way in the secondary schools. Students preparing to teach should recognize that they have not attained the peak of their proficiency upon completion of the program of studies leading to initial certification. Continued growth in service is essential if one is to become a leader in the profession.

Teachers may continue to develop their professional competency in several ways:

1. *Advanced study in either the field of subject-matter specialization or professional education or both.* All states but one require teachers to take additional college work to renew their certificates, which are issued initially for a limited period of time. A large percentage of secondary school teachers earn a master's degree, and in recent years an increasing number obtain the doctor's degree.³⁴ Graduate study, unquestionably, constitutes the most extensively used and significant method of improving one's professional competency.

2. *Participation in in-service education programs offered by the local school system.* Most school systems hold workshops, conferences, institutes, or other types of professional meetings as a part of their in-service educa-

³⁴ National Education Association, Research Division. *The Status of the American Public-School Teacher*, Table 9, and Michigan Council of State College Presidents, *op. cit.*, p. 71.

tion program. Staff meetings also contribute to growth, particularly those devoted to professional topics. Regular college classes may be offered in out-of-school hours through arrangements with teacher-education institutions. In-service study groups may be organized, and many other provisions may be made locally.

3. *Participation in building- or system-wide committee activities.* Most school systems create a number of committees or planning councils to study school problems or to prepare reports and curriculum guides for use in the schools. Sharing in such activities provides good opportunities for professional growth.

4. *Active service in professional associations.* As was pointed out previously, this is an effective method of raising one's professional sights and understandings.

5. *Self-growth.* Teachers should seek to develop as fully as possible those personal attributes that make them interesting and worth-while persons, and leaders in their profession. Reading, attending concerts and the theater, carrying on creative work, and participating in interesting leisure-time activities are all methods of enhancing one's personality.

6. *Travel and other activities that broaden one's knowledge of the world and develop keener insights into the culture of America and the world.*

7. *Self-evaluation.* A teacher should continuously evaluate his own work with pupils, and critically examine his own professional stature.

Teaching is indeed a challenging but a most enjoyable calling, and the person who accepts his responsibilities seriously will find it yields a measure of self-satisfaction probably unequaled in any other occupation.

For Further Study

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National Association of Secondary School Principals, Commission on the Experimental Study of the Utilization of the Staff in the Secondary School. "Exploring Improved Teaching Patterns," *Bulletin of the National Association of Secondary School Principals*, Vol. XLIII, No. 243, January, 1959.

Reports a number of experiments carried on by secondary schools to improve the use made of teachers' time.

National Education Association, National Commission on Teacher Education and Professional Standards. *The Education of Teachers: New Perspectives*. Washington, D.C. The Association, 1958.

This report of a conference of educators, members of learned societies, and representatives of national organizations is excellent source material on teacher education.

National Education Association, Research Division. *The Status of the American Public School Teacher. Research Bulletin*, Vol. XXXV, No. 1, February, 1957. Washington, D.C.: The Association, 1957.

A comprehensive survey of American teachers, including data on personal characteristics, preparation, experience, income, assignment, service in the community, and membership in organizations.

Ruml, Beardsley, and Sidney G. Tickton. *Teaching Salaries, Then and Now*. Bulletin No. 1. New York: The Fund for the Advancement of Education, 1955.

A famous economist analyzes trends in teachers' salaries during a fifty-year period, and compares them with salaries paid in selected occupations.

Sharp, Louise D. ed. *Why Teach?* New York: Henry Holt and Company, 1957. More than one hundred prominent men and women offer their personal tribute to teachers and reveal the influence that great teachers have exerted in their lives.

Stiles, Lindley. *The Teacher's Role in American Society*. Fourteenth Yearbook of the John Dewey Society. New York: Harper & Brothers, 1957.

A broad treatment of the position of the teacher in American life. Part I deals with the social origins of teachers.

Stout, Ruth A. "Selective Admissions and Retention Practices in Teacher Education," *Journal of Teacher Education*, 8:299-317 and 422-432 (September and December, 1957).

This is a brief report of an extensive study of methods and factors used in selecting undergraduates for admission to teacher-education programs.

Vander Werf, Lester S. *How to Evaluate Teachers and Teaching*. Rinehart Education Pamphlets. New York: Rinehart & Company, 1958.

An excellent presentation of criteria and methods useful in the evaluation of teaching and of the work of the teacher in the school.

Von Schlichten, Erwin W. "The Idea and Practice of Teacher Certification in the United States," and "Idea and Practice of a Fifth-Year Requirement for Teacher Certification," *Teachers College Record*, 59:411-426 and 60:41-53 (April and October, 1958).

The first article is an excellent analysis of the historical development of certification and the reasons for it; and the second, of the practice of requiring five years of preparation.

Wesley, Edgar B. *NEA: The First Hundred Years*. New York: Harper & Brothers, 1957.

The centennial history of the National Education Association.

Woodring, Paul. *New Directions in Teacher Education*. New York: The Fund for the Advancement of Education, 1957.

Although this publication is largely a report on experiments in teacher education that are subsidized by the Fund for the Advancement of Education, it also contains some comment on programs of teacher education.

2

The Secondary School Pupil

As we begin our study of the basic principles that characterize the education of youth in this country and the practices of the American secondary school system, we should reflect on the essential elements that enter into the educative process. Dewey stated the matter well when he pointed out more than a half century ago in formulating his own philosophy of education:

The fundamental factors in the educative process are an immature, undeveloped being, and certain social aims, meanings, values incarnate in the matured experience of the adult. The educative process is the due interaction of these forces. Such a conception of each in relation to the other as facilitates completest and freest interaction is the essence of educational theory.¹

Any analysis of educational practice and any formulation of educational principles must take account of these two components of the educative process. In this chapter we shall examine the characteristics of the boys and girls who constitute one of the two basic elements in education. It is essential that we understand youth so that we may plan appropriate and adequate programs of education for them. We as secondary school educators need to know something about the developmental patterns of boys and girls, their growth characteristics, their interests and concerns, their problems, their needs, their home and family situations, their values, their aspirations, and their concepts of themselves as persons. And in planning programs of secondary education, we need to know the extent to which they attend school, what proportion remains in school until completion of the program, what kinds of pupil drop out before completing the program, and what proportion goes on to higher levels.

¹ John Dewey, *The Child and the Curriculum* (Chicago: The University of Chicago Press, 1902), pp. 7-8. Reprinted by permission of the publishers.

Furthermore, we need to know the number of boys and girls who enroll in our secondary school and the number who will seek admission in the years ahead.

Why is it important that secondary school educators understand fully the facts about youth? So that

proper and worthy goals for education may be formulated that take full account of pupils as one of the two basic factors in the educative process;

in choosing among all the worthy educational experiences that may be provided for pupils to achieve the goals of education those will be selected that are most meaningful, significant, and purposeful to the particular group of pupils engaging in the learning activities;

special provisions may be made for serving those unusual needs of pupils that come within the valid purview of the school; and

adequate staff and facilities may be provided for all adolescents who wish to enroll, not only at present but in future years.

In studying youth we can utilize a number of sources of data and information:

1. *The United States Census.* The census provides much helpful information and in this book we shall make considerable use of this source. Although the census is taken only once in each decade, the data are basic and invaluable in providing an insight into general conditions and trends.

2. *Biennial Survey of Education.* Each two years the United States Office of Education publishes data on education in this country. These statistics are useful in analyzing school enrollment, attendance, and the like. The statistics are collected for the odd-numbered school year. Because of the time it takes to collect and publish such information, the survey is usually not available until about two years later. However, estimates of enrollment and related items are issued at the beginning of each school year.

3. *Research Studies.* A large amount of research on many aspects of adolescent development and the characteristics of youth has been carried out. These studies are made by individual workers, institutes, official agencies, and organizations. It is sometimes difficult for the teacher to review many of them, published by agencies all over the country; hence he must often rely on summaries of studies or interpretative statements in textbooks and reference works.

4. *Studies and surveys of state and individual school systems.* All of the states gather statistics on education and most of them carry on research studies. Similarly, most school systems make studies of one sort or another. Many of these studies would be useful to the student of second-

ary education, but unfortunately it is often difficult for him to obtain copies even if he has heard about them.

5. *Individual study and observation.* Such methods of study are particularly useful in analyzing developmental characteristics, pupil needs and problems, and the like. Such methods of study are discussed more fully in Chapter 10.

Let us now summarize some of the important things we know about adolescents and about school enrollment and attendance.

The Youth of America

Since the secondary school includes the junior high school, grades 7 through 9, and the senior high school, grades 10 through 12, the appropriate age group to consider is twelve through seventeen. But we must recognize that the relationship between age and grade in secondary schools is not rigid. Even though we assume that six-year-olds are enrolled in the first grade, by the time pupils reach the seventh grade not all twelve-year-olds are in that grade. Some acceleration and considerable retardation have already occurred. The census shows, for example, that only about 38 per cent of those who were twelve when the census was taken on April 1 were enrolled in the seventh grade; 34 per cent were enrolled in the sixth grade; about 22 per cent were in even lower grades; and about 4 per cent were in the eighth grade. The median age of seventh-graders at the time the census was taken in April was 13 years and 2.2 months.² At the opening of school in September, seven months earlier, the median age of pupils enrolling in the seventh grade would have been about 12 years and 7 months. This means that a substantial part of the twelve-year-old group was enrolled in the sixth grade at the opening of the school year. Thus throughout the secondary school, grades 7 through 12, many pupils will be one or even two years older than the normal for this group. This means that in the twelfth grade we shall be working with many eighteen- and even nineteen- and twenty-year-olds. For present purposes, however, the usual practice in educational research will be followed; the age group twelve through seventeen will be regarded as the appropriate population for the secondary school.

COMPOSITION OF THE SECONDARY SCHOOL POPULATION

The number of births in this country has increased greatly since the close of World War II, as will be discussed in more detail later. This

² U.S. Bureau of the Census, *U.S. Census of Population: 1950*, Vol. II, *Characteristics of the Population*, Pt. I, U.S. Summary (Washington, D.C.: Government Printing Office, 1953), Chap. 4, Table 112.

sharp increase in potential secondary school population now confronts our schools. Early in the 1950's about 2,250,000 children reached secondary school age each year, then the number edged up to 2,750,000 after the middle of the decade, and now it is about 3,600,000 per year. Our youth population, twelve through seventeen, now comprises almost 10 per cent of the total population of this country.

The ratio of youth to the total population of this country has undergone a significant change in the last half century. In 1900, children and youth under twenty years of age constituted 44.4 per cent of the total population; in 1950 only 34.1 per cent. Conversely, in 1900 only 17.8 per cent of the population was forty-five years of age and over, but in 1950 the percentage was 28.4. In 1900, there were 862 children and adolescents under twenty years of age for every 1,000 adults between the ages of twenty and sixty-four, but in 1950 the ratio was only 591 to 1,000. This means, on one hand, that there are proportionately more adults now, so they should be better able to carry the financial load for educating youth; on the other hand it means that the young adults finishing school now must compete with a relatively larger group of older, more experienced workers for jobs and advancements.

Of further significance to educators is the fact that youth are not distributed among the states in the same proportion as is the adult population. Consequently, the task of supporting schools is not equally distributed in terms of load.

REGION	NUMBER OF YOUTH AGED 12-17
	PER 1,000 ADULTS AGED 20-64
Northeast	126
Northcentral	143
South	183
West	134

The adult population of the southern states needs to provide secondary schools for almost 50 per cent more youth proportionately than do the adults residing in the northeastern states.

In the country as a whole, among youth, boys slightly outnumber girls, although in the total adult population women slightly outnumber men. One in eight is a member of a nonwhite race. Most of them are Negro, although a small part are Indian, Japanese, or Chinese. The proportion of Negro youth in the age group twelve through seventeen is somewhat higher than the proportion of Negroes in the total population.

Some significant changes have taken place during the past half century in the urbanization of this country. We have long since ceased to be an agrarian culture, but the movement to urban areas has been an astounding phenomenon of American life. This shift in living condi-

tions has major significance for educational planning in this country. Only about 20 per cent of the youth in this country actually live on farms; another 22 to 25 per cent live in villages and small towns under 2,500 in population or in the open country, but not on farms. Between 55 and 60 per cent of them live in urban areas, that is, in cities over 2,500 in population or in the urbanized areas surrounding large cities. More-



Almost All Youth in America Enroll in Its Secondary Schools. Pupils attending our high schools represent a great range of abilities, interests, needs, socioeconomic statuses, aspirations, and motivational drives. (Courtesy of the Seattle Public Schools.)

over, about 40 per cent of our youth live in urban areas of 50,000 population or more, the other urbanites living in towns between 2,500 and 50,000 in population. One of every five youth in this country lives in a huge metropolitan area of 1,000,000 population or more. The tendency for our population to migrate to the city is further illustrated by the fact that slightly more than two thirds of our adult population, twenty years of age and over, live in urban areas of 2,500 population or more,

with the migration heaviest to the larger cities. This movement of the adult population from rural areas to the cities is a fact that secondary educators must take into account in planning programs of education for this country.³

MOBILITY OF THE YOUTH POPULATION

The moving about of the American people is, of course, a social phenomenon apparent to any of us. Teachers all know too well the problems involved when pupils change schools during the term. Census data give us considerable insight into this problem. Of the fourteen through seventeen age group, 81.9 per cent lived in the same house in March, 1956, as they did a year previously; but for the eighteen- and nineteen-year-old group the figure decreases to only 70.2 per cent.⁴

Many of the youth who moved during the year made only short moves. Keeping in mind that only 18.0 per cent of all youth between the ages of fourteen and seventeen moved at all, two thirds of those who moved, or 12.2 of the total age group, remained in the same county, which probably means in the same city or town. Many of these boys and girls who were enrolled in school probably remained in their same school. But 5.8 per cent of the fourteen through seventeen age group and 10.6 per cent of the eighteen- and nineteen-year-old group migrated to a different county, but more frequently than not remaining in the same state. From this it would seem probable that not more than one secondary school pupil in twenty will change schools during the year. Of course, some high schools are more seriously affected in this respect than others, such as those located in rapidly growing residential areas.

Another interesting aspect of population mobility is revealed by census figures which show the percentage of young people, aged ten through nineteen, who were born in the state in which they resided in 1950. The highest ratio of native-born was in the south central area of the United States (Kentucky, Tennessee, Alabama, Mississippi, Arkansas, Louisiana, Oklahoma, and Texas). Almost 18 of every 20 children in this age group living in those states were born in their respective states. On the other hand, only about 11 of every 20 persons ten to nineteen years of age living in the Pacific region (Washington, Oregon, and California) were born in their state of residence. In the Rocky Mountain

³ These findings are based on the U.S. Census Reports, and estimates issued from time to time.

⁴ U.S. Bureau of the Census, *Mobility of the Population of the United States: March 1955 to 1956* (Current Population Reports, Population Characteristics, Series P-20, No. 73; Washington, D.C.: Government Printing Office, March 12, 1957), Table 3.

region, the percentage is 68.6. For the remainder of the United States about 17 of every 20 young persons aged ten through nineteen are living in the state in which they were born.

MARITAL STATUS OF YOUTH

Almost everyone is aware that a marked change in the age at which many young people marry has occurred in recent years. The percentage of young people twenty-one years of age who were married at the time of each decennial census is as follows:

YEAR	MARRIED	
	Males	Females
1950	29.0%	59.3%
1940	18.7	44.5
1930	19.7	45.2
1920	21.0	45.8
1910	16.2	43.5

It is estimated that in 1956, only 0.3 per cent of the males between the ages of fourteen and seventeen were married, but 6.1 per cent of the females in this age group were married; of the eighteen- and nineteen-year-olds, 8.2 per cent of the males were married, as were 32.9 per cent of the females. In the age group of twenty through twenty-four years, 50.4 per cent of the males were married, as were 69.7 per cent of the females.³ These percentages are somewhat higher than they were in 1950, a fact known to most educators. This increase in the marriage rates among young people has created some problems for secondary school educators, and has given rise to some important social issues.

EMPLOYMENT STATUS OF YOUTH AND YOUNG ADULTS

Almost one boy in every four (23.0 per cent) aged sixteen and seventeen enrolled in school in 1950 was in the labor force, as defined in the census. The labor force includes any one who during the week preceding the taking of the census worked for pay, worked for at least fifteen hours a week without pay in the family business or on the family farm, was seeking work of either of these two types, or was a member of the armed forces. In terms of this definition 13.6 per cent of the boys in school aged fourteen and fifteen were also in the labor force, as were 30.0 per cent of all eighteen- and nineteen-year-olds. Many of the younger boys probably were newsboys, or did odd jobs. Some of the older youth were college

³ U.S. Bureau of the Census, *Marital Status and Family Status: March, 1956* (Current Population Reports, Population Characteristics, Series P-20, No. 72; Washington, D.C.: Government Printing Office, December 21, 1956), Table 1.

students. Employment, as defined here, was highest among farm youth and lowest among the youth who live in towns under 2,500 or in the country, but not on farms. Few girls under eighteen were in the labor force, although one girl in eight of the sixteen- and seventeen-year-old group fell in that classification. For the eighteen- and nineteen year-olds, 23.1 per cent were in that group.

Employment among youth not in school was, of course, much higher. Of such boys sixteen and seventeen years of age, 73.0 per cent were in the labor force, as were 86.8 per cent of those eighteen and nineteen years of age. One third of the girls (33.4 per cent) aged sixteen and seventeen and 52.4 per cent aged eighteen and nineteen were in the labor force in 1950.

Enrollment and Attendance in Secondary Schools

Now that some of the pertinent facts about the youth of this nation have been analyzed, we are ready to look at the secondary schools themselves to see to what extent youth enroll in school and continue on until graduation. Is secondary education in this country universal? Do all adolescents enter secondary school? How many of them graduate? Who drops out and why? *How does enrollment in school now compare to that of earlier years?* If secondary school teachers and administrators are to plan intelligently and adequately, they should have information on such problems. These are questions that will be considered in this section.

Figures for the entire nation will be presented here, but conclusions based on national data may be misleading when applied to a local situation; hence it is essential that the staff members of each school system collect and analyze carefully data on enrollment and continuance in school for their community so that appropriate plans may be made for the development of adequate programs of secondary education for a particular locality. Data presented in this chapter help to suggest a picture of the situation in general, and they should also suggest to secondary school workers some of the types of data that might well be obtained for the local school system as a basis for intelligent planning. The important question is, Are the secondary schools of your community educating all American youth?

NUMBER ENROLLED

During the school year 1957-1958, it is estimated that 14,540,000 pupils were enrolled in the secondary schools of this country, grades 7 through 12, public and private. For the past half century and longer, enrollments in secondary school have increased phenomenally. Table 4 gives the total number enrolled decennially from the school year 1899-

1900 to 1939-1940 and alternate years thereafter. Since 1900 enrollments in the junior high school grades have increased almost four fold, but it is in the upper grades of the secondary school that the gains have been enormous. More than fifteen times as many pupils were enrolled in the senior high school grades in 1957-1958 as in 1899-1900.

TABLE 4
*Enrollments in Secondary School Grades,
1899-1900 to 1957-1958*

YEAR	ENROLLMENTS IN GRADES 7, 8, 9 ^a	ENROLLMENTS IN GRADES 10, 11, 12	TOTAL
1957-1958 ^b	8,758,000	5,782,000	14,540,000
1955-1956	8,187,000	5,366,000	13,553,000
1953-1954	6,978,000	4,881,000	11,862,000
1951-1952	6,709,000	4,524,000	11,233,000
1949-1950	6,266,000	4,406,000	10,672,000
1947-1948	6,033,000	4,362,000	10,395,000
1945-1946	6,071,000	4,268,000	10,342,000
1943-1944	6,081,000	4,097,000	10,178,000
1941-1942	6,574,000	4,810,000	11,384,000
1939-1940	6,855,000	4,916,000	11,801,000
1929-1930	6,200,000	3,025,000	9,225,000
1919-1920	3,999,000	1,489,000	5,488,000
1909-1910	3,011,000	636,000	3,647,000
1899-1900	2,425,000	383,000	2,808,000

* Adjusted to include last six years of schooling in states that maintained only an eleven-grade system during some of these years

^b Based on estimates

Note: In these data, all pupils enrolled in grades 7 and 8 are classified as part of the secondary school population even though these grades may be organized as a part of the elementary school. Distribution as to junior or senior high school levels for pupils enrolled in private and parochial schools and nonregular public schools is made in same ratio as pupils in regular public schools are distributed.

Source: U.S. Office of Education, *Statistics of State School Systems and Statistical Summary of Education*, for years listed (Washington, D.C.: Government Printing Office), except 1957-1958 figures based on "43 Million and More," *School Life*, 40:5-7 (October, 1957).

Roughly, the number enrolled in the upper division of the secondary school doubled each decade from 1900 to 1930, with an additional gain of over 60 per cent from 1930 to 1940. After reaching a peak in 1939-1940, enrollments dropped off considerably thereafter because of decreased birth rates in the 1930's and because of war conditions. But the number has been increasing in recent years and a new high in secondary

school enrollments will be set each year from now on for at least the foreseeable future, as will be discussed in a later section. All of the states maintained twelve-grade systems of schooling beginning in 1951-1952, but for earlier years the figures are adjusted to include grade 6 in those states that had only an eleven-grade system in any of those years.

The necessity of studying the local situation as a basis for sound planning is illustrated by these figures. Even though enrollments for the country as a whole declined over a million during the period from 1939-1940 to 1949-1950, some states actually gained pupils in the secondary schools. For example, enrollments in public secondary schools, grades 9 through 12, increased during that decade in California by 38,000 pupils, and in Florida by 19,000. Interestingly, a number of southern states show marked gains during this period. Enrollments in Alabama increased 24,000; in Georgia, 21,000; and in Tennessee, 12,000. But some states showed large losses in pupil population during the same period. New York, for example, enrolled 172,000 fewer pupils in 1949-1950 than it did ten years earlier; Pennsylvania dropped from 545,951 to 407,959; Illinois lost over 93,000 pupils.

Although total enrollments have increased for the country as a whole during the period since 1949-1950, five states—Georgia, Massachusetts, New Jersey, New York, and Rhode Island—had fewer pupils enrolled in their public high schools in 1953-1954 than they did in 1949-1950. The rate of increase, as would be expected, varied greatly among the other states. If we were to study individual communities, we would find great variation in the rate of decline in the previous decade and of increase in the years since 1950. Boom towns, such as those located in the winter resort areas of Florida, Arizona, New Mexico, and California, or those in which a new industry or military base is built, have faced serious problems in providing enough facilities for secondary school pupils; other systems have vacant rooms or have converted secondary schools to elementary schools. Obviously, each community must study its own situation as a basis for planning.

TO WHAT EXTENT DO ADOLESCENTS ATTEND SCHOOL?

Even though high school enrollments have grown by leaps and bounds since 1900, we still do not have universal secondary education in this country. Two methods may be used to gain an insight into the universality of secondary school attendance. One method utilizes data on school attendance from the census, and the other uses school enrollments taken from the biennial surveys of education. Data from both sources will be used here, in order to give a complete picture.

Percentage attending school. Questions on school attendance have been included in the forms used by enumerators in taking the official

United States Census since 1900. Table 5 presents information from this source for the census years from 1900 to 1950 and also estimates based on a survey made in the fall of 1956. Until 1950 the census data did not classify the pupils by age according to the grade or even level of school attendance; hence the figures in Table 5 simply show the percentage of all youth who were enrolled in school, regardless of whether or not it was a secondary school.

TABLE 5
*Percentage of Youth Enrolled in School,
1900 to 1956*

AGE	1900	1910	1920	1930	1940	1950	1956 ^a
12 years	79.8 ^b	89.8	93.2	97.1	95.5	95.9	99.2 ^c
13		88.8	92.5	96.5	94.8	95.9	
14		81.2	86.3	92.9	92.5	94.8	
15	41.8	68.3	72.9	84.7	87.6	91.4	96.9
16		50.6	50.8	66.3	76.2	80.9	
17		35.3	34.6	47.9	60.9	68.2	
18	11.7	22.6	21.7	30.7	36.4	39.8	35.4
19		14.4	13.8	19.8	20.9	24.7	
20		8.4	8.3	13.1	12.5	17.9	
21 to 24	d	d	d	5.9	5.1	11.8	12.8

^a Estimated.

^b Includes ages 10 to 14.

^c Includes ages 10 to 13.

^d Data not available

Sources: U.S. Bureau of the Census, *U.S. Census of Population: 1950*, Vol. II, *Characteristics of the Population*, Pt. I, U.S. Summary, Chap. C, Table 110; *Population: 1900*, Pt. II, p. xciv (Washington, D.C.: Government Printing Office, 1953 and 1902), and *School Enrollment October 1956* (Current Population Reports, Population Characteristics, Series P-20, No. 74; Washington, D.C.: Government Printing Office, April 30, 1957), Table B

In the census a person was asked if he had attended school during a specified period. In 1900, the period was any time during the preceding calendar year; in 1910, 1920, and 1930 it was the period since the preceding September; in 1940 it was the period from March 1 until the census was taken, presumably in April; and in 1950 it was the period from February 1 until the census was taken in April. In the survey made in October, 1956, on which the estimates for that year are based, the person was asked if he had been enrolled in school at any time during the current school term or school year. Such figures may be slightly higher, especially in the older age groups, than they would have been in the following April, after some pupils had dropped out of school. Also,

the percentages may be a little higher than census figures would be because the 1956 survey excludes from the study institutional populations and members of the armed services. The data were not analyzed by individual years of age in 1900 and 1956; hence age levels are grouped for these years.

The figures show that during this entire period enrollment in school was nearly universal for twelve- and thirteen-year-olds. The difference in defining school attendance may account for the slight drop in the percentages for 1940 and 1950. The huge increase in high school attendance during this period is reflected in the ratio of fourteen- through seventeen-year-olds enrolled in school. According to the 1956 estimates, almost all fourteen- and fifteen-year-olds were attending school, although they may not have been attending a secondary school. Even three of every four boys and girls sixteen and seventeen years of age were attending school. Another interesting trend, revealed by the table, was the substantial increase since 1940 in the percentage of young adults who attended school. The 1956 study shows that the percentage of eighteen- and nineteen-year-olds enrolled in an educational institution of some sort also continued to edge up.

Attendance by grade level. Information on the grade in which pupils were enrolled was made available in the 1950 census. Table 6 gives this information for the adolescent age group. Most secondary school educators accept twelve to seventeen as the appropriate age group

TABLE 6
*Percentage of Youth Enrolled in Various
Levels of School, 1950*

AGE	NOT ENROLLED	ELEMENTARY SCHOOL	JUNIOR HIGH SCHOOL (7-9)	SENIOR HIGH SCHOOL (10-12)	COLLEGE
12	4.1	53.2	40.5	0.2	
13	4.1	22.6	70.4	0.8	
14	5.2	10.9	76.4	5.6	
15	8.6	6.0	45.1	38.3	0.1
16	29.5	2.2	16.7	50.1	0.2
17	31.8	1.7	5.7	56.9	2.2
18	60.2	0.6	1.6	25.1	12.2
19	75.3	0.4	0.7	8.0	15.5
20	82.1	0.4	0.6	3.6	13.3
21-24	88.2	0.3	0.7	2.3	8.4

Source: U.S. Bureau of the Census, *U.S. Census of Population: 1950*, Vol. II, *Characteristics of the Population*, Pt. I, U.S. Summary (Washington, D.C.: Government Printing Office, 1953), Chap. C, Tables 110 and 112.

for the secondary schools, grades 7-12. Thus at first glance, considerable retardation would be apparent from Table 6, but it must be remembered that the census is taken in April, so these pupils were generally seven to eight months younger when they entered their respective grades at the beginning of the school year. Nevertheless, the table shows that drop outs begin to be heavy when the youngsters reach sixteen. Almost one third

TABLE 7

Percentage of Persons 14 through 17 Years of Age Enrolled in School, October, 1936 and 1950, and April, 1940

DATE AND SEX	PER CENT ENROLLED, 14 TO 17 YEARS OF AGE		
	TOTAL	WHITE	NONWHITE
Total			
1936 (October)	88.2	89.2	81.2
1950 (October)	83.4	84.4	75.5
1940 (April)	79.3	80.7	68.2
Male			
1936 (October)	89.1	90.1	81.3
1950 (October)	84.4	85.0	79.3
1940 (April)	78.9	80.3	65.9
Female			
1936 (October)	87.3	83.2	81.1
1950 (October)	82.3	83.7	71.9
1940 (April)	79.7	80.9	70.4
High School (Grades 9-12)			
1936 (October)	75.4	78.0	57.6
1950 (October)	68.6	71.6	45.6
1940 (April)	57.0	60.8	27.6

Source: U.S. Bureau of the Census, *School Enrollment, October 1956* (Current Population Reports, Population Characteristics, Series P 20, No. 74; Washington, D.C.: Government Printing Office, April 30, 1957), Table E.

of the boys and girls who were between seventeen and eighteen in April, 1950 were not attending a regular school of any kind. Only two fifths of the eighteen-year-olds were attending school, although many of them may have already graduated from high school.

The 1956 survey of school attendance sheds some further light on this subject. Table 7 presents data on school attendance for all persons fourteen through seventeen years of age. The increase during this brief span of years in the percentage of youth of high school age who attended school at any level is highly significant. Particularly is this true of those

who attend the high school, grades 9 through 12. The increase in the proportion of nonwhites attending school has been the greatest.

Ratio of enrollment to population. In analyzing secondary school attendance, educators frequently compare enrollments in secondary schools with the total youth population of the appropriate age groups. Table 8 utilizes this method, showing the ratio between enrollment in

TABLE 8
*Percentage Enrollment in Secondary Schools of Youth of
Appropriate Age Groups, 1900-1956*

SCHOOL LEVEL	1900	1910	1920	1930	1940	1950	1956 *
I. Junior High School (Grades 7, 8, 9) ^b							
Total Youth, Aged 12-14	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Enrolled in Public Schools	46.1	49.1	58.1	78.2	86.2	83.5	85.3
Enrolled in Private Schools	4.9	5.3	5.3	8.1	8.7	11.1	13.8
Total Enrolled in School	51.0	54.4	63.4	86.3	94.9	94.6	99.1
II. Senior High School (Grades 10, 11, 12)							
Total Youth, Aged 15-17	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Enrolled in Public Schools	6.3	9.7	23.1	39.9	62.7	62.3	68.1
Enrolled in Private Schools	2.1	2.1	3.1	3.6	4.9	7.6	9.4
Total Enrolled in School	8.4	11.8	26.2	43.5	67.6	69.9	77.5
III. Total Secondary School (Grades 7-12)							
Total Youth, Aged 12-17	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Enrolled in Public Schools	26.6	29.7	41.5	59.3	74.4	73.2	77.5
Enrolled in Private Schools	3.5	3.7	4.2	5.9	6.8	9.3	11.8
Total Enrolled in School	30.1	33.4	45.7	65.2	81.2	82.5	89.3

* Based in part on estimates

^b Sixth grade in a few states that had only an eleven grade system in some of these years.

Sources: U.S. Bureau of the Census, *Population, Census of the United States for the years listed*; estimates for 1956; U.S. Office of Education, *Statistics of State School Systems*, school enrollments for years listed (Washington, D.C.: Government Printing Office).

each level of the secondary school and the total population of the appropriate age group. To assure accuracy in interpretation it should be pointed out that this table does not show the percentage of each age group enrolled in the corresponding grade. That was shown for 1950 in Table 6. Rather, enrollment figures as reported by the United States

Office of Education are divided by the total number of youth of the appropriate age, as given in the census reports. Some pupils may have enrolled in more than one school, thus counting more than once. Inflation of the figures due to this fact is undoubtedly small. However, retardation does affect the figures. For example, Table 6 shows that in 1950 91.4 per cent of the fifteen-year-olds attended school, 80.9 of the sixteen-year-olds, and 68.2 per cent of the seventeen-year-olds. The weighted average for this group of pupils aged fifteen to seventeen who attended school is 80.2 per cent. Yet Table 8 shows that enrollment in grades 10-12 was only 69.9 per cent of that age group. Part of this difference is due, as explained previously, to the fact that enrollments are as of the end of the school year and population as of April of the census year, but our assignment of appropriate grade levels is based on the beginning of the school year. Thus, when we say that fourteen-year-olds should be in the ninth grade, we mean pupils who were fourteen in September of that year.

However, Table 8 is still very helpful to us in understanding the situation, for it shows reasonably well the number of youth who reached certain levels of schooling. For the earlier years of this century, Tables 5 and 8 taken together show much greater retardation of pupils than is true now. In 1910, for example, according to the United States Census, as shown in Table 5, 51.2 per cent of the fifteen- through seventeen-year-olds were attending school, yet the biennial survey of education shows (Table 8) that enrollment in grades 10 through 12 was only 11.8 per cent of the total population of this age group.

In spite of the limitations of the data, Table 8 nevertheless portrays even more vividly the tremendous expansion in secondary school attendance, as well as the extent to which youth now attend secondary school. In 1956, enrollment in the junior high school grades was estimated to be only 0.9 per cent less than the total population of the appropriate age. And enrollment in the senior high school grades was 77.5 per cent of the proper age group. In 1900 it was only 8.4 per cent, and even as recently as 1930 enrollment in grades 10 through 12 was less than half of the appropriate age population (43.5 per cent). The census figures for that year (Table 5), however, show that 66.3 per cent of the fifteen- through seventeen-year-old group were enrolled in school at some level. It seems quite obvious, therefore, that some of the increase in upper secondary school enrollments in the past two decades or so is due to a reduction in the rate of retardation, since the discrepancy between these two sets of the data in 1950 is not nearly as large.

These data, considered together, are inspiring, for in the United States the enrollments in the secondary schools in 1956 were equal to 89.3 per cent of all the potential youth population of that age group. No

other country in the world approaches such a universality of secondary education for all youth. Secondary school teachers and administrators indeed have a tremendous responsibility in providing for these millions of youth an education of maximum worth for each pupil enrolled.

Continuance of Pupils in Secondary School

Even though the great majority of youth are enrolled in school, and enrollment in the secondary school is a very high percentage of the youth population of the appropriate ages, the figures reveal that not all youth complete the program of secondary education. This section will present data on the amount of schooling which youth obtain and the extent to which they graduate from high school. An analysis of those youth who drop out prior to graduation will also be made.

HIGHEST LEVEL OF SCHOOLING COMPLETED

Insight into the extent to which youth complete the secondary school is provided by the 1950 census and surveys published since then in tabulations that show the highest grade of school completed. The grade levels attained by the population in 1950 are shown in Table 9 for all youth and young adults aged eighteen through twenty-four by each year of age and for the age group twenty-five through twenty-nine and all persons twenty-five years of age and over. If this table is used in conjunction with Table 6 we can obtain a good understanding of school attainments of our youth population.

Disregarding the eighteen-year-olds, since Table 6 shows that 39.8 per cent of them were still enrolled in school, and assuming that all persons who attended college were high school graduates, somewhat more than a half of the young people from nineteen through twenty-nine years of age in 1950 had completed high school. The median year of schooling was 12.1 grades for all of these age groups. Even though 9.1 per cent of those nineteen years of age in 1950 were still enrolled in elementary or secondary schools, 52.7 per cent had graduated from high school. Of the twenty-year-olds, 4.6 per cent of whom were still enrolled in the common schools, 54.2 per cent had completed high school.

The Current Population Survey conducted in March, 1957, gives us later, although less detailed, information on the level of schooling of the population. This information is presented in Table 10. The data show an almost astounding increase between the years 1950 and 1957 in the percentage of youth who had graduated from high school, a fact already indicated by Table 8. In 1950, 51.7 per cent of young adults from twenty-five through twenty-nine years of age had completed the twelfth grade;

in 1957 the figure was 59.7 per cent. In 1950, from 50.9 to 51.2 per cent of the population in the age groups between 20 and 24 years had graduated from high school; in 1957, 62.5 per cent of the entire age group had completed that level of schooling.

TABLE 9
*Percentage of Youth and Young Adults and All Persons
25 Years of Age and Over According to Highest
Levels of Schooling Completed, 1950*

LEVEL COMPLETED	AGE									25 YEARS
		18	19	20	21	22	23	24	25-29	AND OVER
I. Elementary School Only										
Less than six grades		5.4	5.2	5.6	5.5	5.7	5.9	6.0	9.3	19.9
Six grades		2.7	2.6	2.7	2.7	2.8	2.8	2.8		
II. Junior High School Only										
Less than three grades		13.1	12.7	13.4	14.0	14.5	14.4	14.2	15.4	27.0
All three grades (7-9)		8.0	7.1	6.9	7.1	7.3	7.5	7.2	6.4	5.9
III. Senior High School										
Less than three grades		31.6	17.9	15.2	14.9	15.2	16.1	16.7	15.0	11.0
Graduated (Grade 12)		33.2	39.1	36.9	35.4	33.7	32.4	32.7	31.2	20.2
IV. College										
Some college		4.1	13.3	16.5	15.6	13.7	12.4	11.1	10.0	7.2
Four years or more			0.3	0.8	2.6	4.9	6.3	7.1	7.5	6.0
Per cent completing high school										
		37.3	52.7	54.2	53.6	52.3	51.1	50.9	51.7	33.4
Median year of school completed										
		11.4	12.1	12.1	12.1	12.1	12.1	12.1	12.1	9.3

Note: Total does not equal 100 per cent: some did not report year of school completed.

Source: U.S. Bureau of the Census, *U.S. Census of Population: 1950*, Vol. II, *Characteristics of the Population*, Pt. I, U.S. Summary (Washington, D.C.: Government Printing Office, 1953), Chap. C, Tables 114 and 115.

If the 1957 survey is an accurate picture of the situation, and studies of reliability show that it is, and this trend to remain in school has continued since then, we can conclude that about two of every three young people today complete a secondary school program. This is almost unbelievable, certainly to those of us who remember the large numbers of youth who dropped out of secondary school in earlier years.

Even though we as Americans can take great pride in such an accomplishment, we must keep in mind that one youth in three still does not complete a high school education. In fact, according to the 1957 survey,

TABLE II

*Percentage of Youth Aged 12-17 Enrolled in School and
Median Year of School Completed by Nineteen-Year-Olds, by States, 1930*

STATE	PER CENT ENROLLED IN SCHOOL	MEDIAN YEAR OF SCHOOL COMPLETED BY 19-YEAR-OLDS	
		MALE	FEMALE
Utah	91.1	12.3	12.4
Oregon	93.7	12.2	12.3
California	93.0	12.2	12.3
Washington	92.7	11.8	12.3
Nevada	92.4	12.1	12.2
Wisconsin	92.4	12.2	12.4
Idaho	91.6	12.2	12.3
Michigan	91.6	12.1	12.3
Ohio	91.5	12.2	12.3
Montana	91.1	12.1	12.3
Connecticut	90.8	12.2	12.3
Iowa	90.7	12.3	12.4
Minnesota	90.6	12.2	12.4
Illinois	90.4	12.3	12.3
New York	90.2	12.2	12.3
Oklahoma	90.1	12.0	12.2
Indiana	90.0	12.2	12.2
Pennsylvania	89.9	12.2	12.3
Kansas	89.8	12.3	12.4
Massachusetts	89.7	12.2	12.4
New Hampshire	89.7	12.3	12.2
New Jersey	89.7	12.1	12.3
Nebraska	89.6	12.3	12.5
Wyoming	89.2	12.1	12.3
Colorado	88.5	12.1	12.3
Vermont	88.3	11.9	12.3
Florida	87.7	11.2	11.6
Maine	87.6	11.5	12.1
South Dakota	87.2	12.1	12.3
North Dakota	86.5	11.9	12.3
Rhode Island	86.3	11.9	12.2
Delaware	85.9	12.0	12.2
New Mexico	85.5	10.7	11.0
Maryland	85.4	11.3	12.0
Missouri	85.2	12.1	12.3
Louisiana	85.0	9.9	11.0

TABLE 11 (continued)

STATE	PER CENT ENROLLED IN SCHOOL	MEDIAN YEAR OF SCHOOL COMPLETED BY 19-YEAR-OLDS	
		MALE	FEMALE
West Virginia	84.9	10.6	11.4
Arizona	84.4	10.9	11.2
North Carolina	84.4	10.0	11.1
Alabama	84.2	9.6	10.6
Texas	84.0	11.4	12.0
Virginia	84.0	10.5	11.5
Tennessee	83.6	10.0	10.7
Mississippi	83.5	9.6	10.1
Arkansas	83.4	9.9	10.9
Alaska	82.8	11.1	9.9
Georgia	81.5	9.3	10.6
South Carolina	80.0	9.1	10.0
Kentucky	77.2	9.5	10.6

Source: U.S. Bureau of the Census, *U.S. Census of Population: 1950*, Vol. 11, *Characteristics of the Population* (Washington, D.C.: Government Printing Office, 1952), Chap. C for each state, Tables 62 and 64, except Tables 36 and 38 for Alaska.

As is to be expected from these data, the extent of schooling also showed considerable variation. But in more than half of the states, over 50 per cent of the young people had completed more than twelve grades of school.

Even greater diversity in the extent to which youth are enrolled in school exists among large cities. Table 12 lists the ten highest and ten lowest ranking cities of 100,000 or more population in the percentage of sixteen-year-olds enrolled in school in 1950. The range is from 66.5 per cent in Fall River, to 97.4 per cent in Pasadena. Six of the ten top-ranking cities are in California and all except one are in states on the West Coast. Table 13 gives the median year of school completed in 1950 by all persons twenty-five through twenty-nine years of age in the highest and lowest ranking cities of 100,000 or more population. It reveals that in Berkeley half of the males of this age group had completed at least three years of college, while in New Bedford half of the males had completed less than two years of high school. It will be noted that a number of the high-ranking cities are seats of famous universities.

Tables 11, 12, and 13 are presented, not to discredit any state or city, but rather to illustrate some of the problems confronting educators. What factors stimulate and encourage a large part of the youth of a community

Retention in large cities. A thorough and comprehensive study of withdrawal was made by school officials in fourteen large cities of over 200,000 population in cooperation with the United States Office of Education.* A uniform method of pupil accounting was developed not only so that accurate and reliable data could be gathered but so that the results would be comparable for all fourteen systems. The study took account of all changes in the membership of the class under investigation—the class that entered the high schools of these cities as ninth-graders in the fall of 1951. Withdrawals were classified as involuntary and voluntary. The former constituted withdrawals for reasons over which the school presumably has little or no control—physical disability, uneducability, draft into the Armed Forces, death, institutionalization, or "whereabouts unknown." Voluntary withdrawal included those who dropped out for reasons over which the school has some control, such as entering employment, being needed at home, enlisting in Armed Forces, marrying, dropping out without reason, or being unable to adjust. The study took account of pupils who transferred out of or into the school, and the base figure used to calculate rate of withdrawal was adjusted accordingly. Figure 2 shows the net effect of withdrawals on the class that entered the high schools of these fourteen cities as freshmen in September, 1951. This study covered between 150,000 and 200,000 pupils, including transfers in and out of the schools. Group B cities included New York, Chicago, and Philadelphia.

This study shows that in eleven large cities of 200,000 to 1,000,000 in population, 62.9 per cent of the pupils who entered the ninth grade in 1951, excluding transfers out of the school, were still in school by the end of the fourth year. In the three largest cities, 54.7 per cent remained by the end of the fourth year. The per cent in school at the end of each school year, by sex, is as follows:

YEAR	GROUP A CITIES (200,000 TO 1,000,000)			GROUP B CITIES (OVER 1,000,000)		
	BOYS	GIRLS	TOTAL	BOYS	GIRLS	TOTAL
End of						
First	91.9%	93.7%	92.8%	92.0%	91.8%	93.3%
Second	78.0	82.0	80.0	72.1	80.2	75.9
Third	66.9	71.6	69.3	57.9	68.0	62.6
Fourth	60.2	65.4	62.9	49.5	60.7	54.7

The high dropout rate of boys in the largest cities should be disturbing to educators. Less than half of the entering group of boys were still in school at the end of four years.

*David Segel and Oscar J. Schwarm, *Retention in High Schools in Large Cities* (U.S. Office of Education, Bulletin 1957, No. 15; Washington, D.C.: Government Printing Office, 1957).

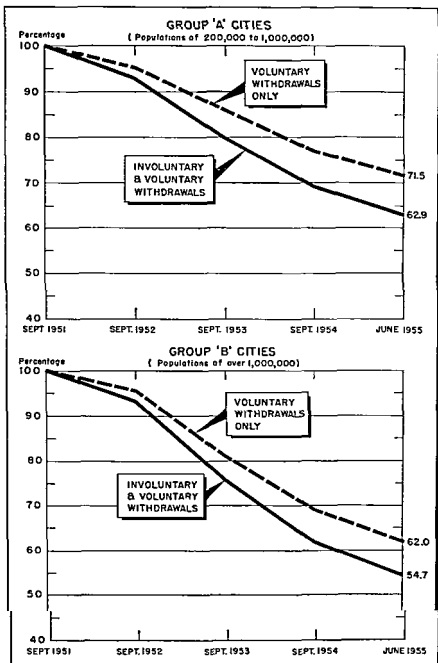


Figure 2. Decrease in Membership During a Four-Year Period Due to Involuntary and Voluntary Withdrawals, Fourteen Large City School Systems. (Source: David Segel and Oscar J. Schwarm, *Retention in High Schools in Large Cities.*)

This study also gives us some additional insight into transfer. In the eleven school systems comprising the Group A cities, 21,939 pupils transferred in or out of the class under study during the four-year period. This is equivalent to 63.4 per cent of the 34,593 pupils in the initial ninth-grade class. However, only 5,792 pupils, or a number equal to 16.7 per cent of the entering class, transferred out of the school system itself; the remainder represents transfers among schools in the same city, those who joined or left the group because of retardation or acceleration, and those who transferred into the group from other school systems. In the Group B cities, the number of transfers in and out of the study group during the four years was 59,889 pupils, equivalent to 58.3 per cent of the initial group. Those who transferred out of the school system completely numbered 12,740 during the entire four years, a number equal to 12.4 per cent of the initial group.

We have given considerable space to this study because it provides us with a very significant insight into dropout problems, and it illustrates what school systems can do to study this problem.

The St. Paul study. The St. Paul (Minnesota) school system made a somewhat similar study for all of the ten high schools in that city. The study covered pupils who entered the ninth grade in September, 1950, and hence would normally graduate in June, 1954.⁷ Pupils who enrolled in this class later were not included in the study, but those who transferred, both within and without the system, were retained in the compilations. The study shows that only 23.3 per cent of these pupils dropped out of school during the entire four-year period, so that more than three of every four pupils entering the ninth grade in Saint Paul graduated from high school. The graduation rate for individual high schools, however, varied from 51.7 to 91.0 per cent. The dropout rate among boys was considerably higher than that for girls.

A most interesting phase of the study reports on acceleration and retardation of graduates and dropouts. In terms of the normal age for entering the ninth grade (13 years and 9 months to 14 years and 8 months), 49.3 per cent of the dropouts were retarded from one to three or more years; only 16.9 per cent of the graduates were retarded at all. On the basis of a group intelligence test, the study reports the median intelligence quotient (I.Q.) of the dropouts was 93.6; of the graduates, 102.1. Almost two fifths (39.3 per cent) of the dropouts had I.Q. scores below 90, on the other hand 7.5 per cent had scores of 110 or above.

Dropout in a small city school. An even better rate of retention is shown in a study of a somewhat smaller school. The Austin (Minnesota) Junior-Senior High School made a study of dropouts in the class that

⁷ St. Paul Public Schools, *Dropout Study* (St. Paul: Office of Secondary and Vocational Education, St. Paul Public Schools, 1955).

graduated in 1956.⁸ Those residing in Austin were included in the study at the beginning of the seventh grade; those from rural areas when they entered at the ninth grade. Of a total of 417 pupils thus classified as members of the class that graduated in 1956, 351, or 84.2 per cent, graduated. Only 13.2 per cent of the pupils from the city proper dropped out; among the pupils from the rural areas it was 24.0 per cent.

These reports simply illustrate the procedures being used today in many secondary schools to study the problems related to withdrawal from school. They could be multiplied many times over. In fact, a number of state departments of education consider the collection of such data to be so important that they have published manuals for use by the schools in conducting dropout studies. The most extensive and best-known one is published by the state of Illinois.⁹

Factors associated with dropout. The reasons given by pupils themselves and by school officials for withdrawal are well known. The list compiled in the St. Paul study is probably typical:

- Preferred work to school
- Not interested in school
- Reason unknown
- Marriage
- Armed services
- Poor attendance
- Need money to help family
- Want spending money
- In correctional institution part of time
- Work permit¹⁰

High school principals, in one extensive study, gave the following reasons for pupils' withdrawal:

- Low intelligence
- Retardation
- Lure of a job
- Parental attitude
- Dislike of school
- Social maladjustment
- Broken homes
- Absence¹¹

⁸ Doron L. Warren, *Drop Out Study of the Class of 1956, Austin Junior-Senior High School* (Austin, Minn.: Austin Public Schools, 1956).

⁹ Charles M. Allen, *How to Conduct the Holding Power Study of the Illinois Curriculum Program* (rev. ed.; Illinois Curriculum Program Bulletin No. 23; Springfield, Ill.: State Department of Public Instruction, 1953).

¹⁰ St. Paul Public Schools, *op. cit.*

¹¹ New York State Education Department, *Drop Outs: The Cause and Cure* (Albany: The Department, 1954).



A Varied Program of Secondary Education Is Necessary to Serve the Basic Educational Needs of All Youth. An example of one aspect of such programs is illustrated by this class in machine shop practice (Courtesy of the San Francisco Public Schools.)

One of the most significant studies of factors associated with withdrawal from secondary school was made in Oregon.¹² On the basis of his analysis of the high school records of pupils who dropped out prior to graduation, of the recorded observations of teachers of these pupils, and of interviews with the pupils themselves, Stuart lists these as the significant factors associated with dropout:

School records

Tardiness (nine or more)

Unexcused absences (three or more)

I Q. score of 90 or below

Two years older than his grade group

Failure of a required course

Failure in English

Teachers' observations

Easily discouraged

Lack of initiative

¹² Brett Randall Stuart, "Factors in Voluntary Drop-Outs in Selected Public Secondary Schools in Oregon" (unpublished doctor's dissertation, University of Oregon, 1955).

- Lack of self-confidence
- Lack of interest in school
- Failure to participate in class
- Sullen in class
- Irresponsible in class
- Poor study habits
- Poor school spirit

Pupil's own responses

- Expression of disinterest in schoolwork
- Discussion relating to possible termination of school attendance
- Lack of encouragement to stay
- Expressed preference of work to school

Many high school staffs have established programs for the reduction of pupil withdrawals. The factors listed above serve as a means of locating potential dropouts. In an effort to hold in school those who could profit from its program, both counselors and teachers then take steps to work with the pupils who are exhibiting these tell-tale signals of incipient withdrawal. This does not necessitate the lowering of appropriate standards of work for other pupils; rather, it is a matter of endeavoring to put into practice our basic belief in equality of opportunity for all.

College Attendance by High School Graduates and the Manpower Problem

Teachers have always been interested in the fullest possible development of the abilities and capacities of their pupils. One of the primary functions of public education in this country is to contribute to the fullest possible realization of the potentials of each boy and girl. As secondary school teachers we are greatly concerned about the kinds of careers our graduates choose and the uses to which they put their talents. In recent years our concern has been shared by many government officials, leaders in industry and business, college professors, and the parents of graduates. This nation is in the midst of a serious manpower shortage in many socially critical areas, and citizens are looking to the schools to assist in correcting the situation. Let us explore this problem briefly. It merits more detailed study by the advanced student of education.

COLLEGE ATTENDANCE BY HIGH SCHOOL GRADUATES

Tables 9 and 10 give us information about college attendance of American youth. In 1950 about 18 per cent of youth of the normal age group had entered college: for the twenty-one-year-olds it was 18.2 per

cent; for the twenty-two-year-olds, 18.6; for the twenty-three-year-olds, 18.7; and for the twenty-four-year-olds, 18.2 per cent. Some of these persons who had not entered college might have done so later, but the percentage would probably not have been large. By 1957, the population survey of that date shows that slightly more than 20 per cent of all young adults, aged twenty through twenty-nine, had enrolled in college. In both tables, it will be noted that almost exactly one third of all high school graduates of a particular age group entered college. Attendance in college is defined by the Census Bureau as enrollment in an institution that would lead to a college, university, or professional degree; attendance may be full time or part time, day or night.

Several comprehensive studies of college attendance report about the same results. The Commission on Human Resources and Advanced Training, in a very authoritative report published in 1954, for example, estimated that 20.2 per cent of the appropriate age group entered college.¹³ Three demographers from this commission, in another report, projected estimated enrollments to the year 1968-1969. They believe that the percentage of high school graduates entering college will not increase during this period, so that the ratio of high school graduates who will enroll in college will stabilize at about 35 per cent. But they do estimate that the percentage of youth who will graduate from high school will increase, reaching 70 per cent by 1968. Thus the ratio of youth in the total population who go to college, will, consequently, increase, approaching one fourth of the appropriate age group by that date.¹⁴

The Educational Testing Service, with the support of the National Science Foundation, made an extensive study of college plans and college enrollment among twelfth-graders in public high schools in 1955. The study included over 35,000 twelfth grade students in 516 public schools located throughout the country. In a follow-up study of 6,369 graduates from 99 of these high schools in February, 1956, the Service found that 36.4 per cent of the boys and 27.4 per cent of the girls, or 31.8 per cent of the total group, had enrolled in college, either full time or part time.¹⁵

Four state-wide investigations of college attendance also provide

¹³ Commission on Human Resources and Advanced Training, *America's Resources of Specialized Talent* (New York: Harper & Brothers, 1954). Table G-1.

¹⁴ Toby Oxtoby, Robert Mugge, and Dael Wolfe, "Enrollment and Graduation Trends: From Grade School to Ph.D.," *School and Society*, 76:225-231 (October 11, 1952).

¹⁵ Educational Testing Service, *Background Factors Relating to College Plans and Enrollment Among Public High School Students* (Princeton, N.J.: The Service, 1957). Chap. 3 and Table D 1.

valuable information on this subject. Daughtry¹⁶ made a study of college attendance among the high school graduates of 1955 in Kansas. His study included 613 of 649 public and private high schools in that state and reports were received on 19,349 graduates. Of this number, 40.4 per cent enrolled in a college or university the next fall. Another 6.0 per cent entered nurses' training or business and trade schools. Among male graduates, college enrollment was 46.3 per cent; for females it was 34.3 per cent. For high schools of over 475 enrollment, 50.1 per cent of their graduates enrolled in college the following fall; for high schools of 151 to 475 enrollment, the percentage was 37.0; for high schools of 61 to 150 enrollment it was 34.0; and for high schools of 60 pupils or less, college attendance was only 29.4 per cent.

A similar study was made in Kentucky for graduates in 1956.¹⁷ Of 22,575 graduates included in the study, 31.4 per cent enrolled in college the following fall. Attendance by graduates of white or integrated schools was 31.7 per cent and by graduates of Negro schools, 25.1 per cent.

A New Hampshire study also covered the 1956 graduates of the public and private secondary schools of that state.¹⁸ Thirty-seven per cent of the public high school graduates enrolled in four-year or junior colleges the next fall, as did 32 per cent of the graduates of the accredited private academies. Among graduates of public schools of 100 or less enrollment, only 19 per cent enrolled in a four-year college; for high schools of 101 to 300 enrollment, the figure was 22 per cent; and in high schools of over 300, it was 25 per cent.

Undoubtedly the most comprehensive study of college attendance by the high school graduates of a state was that completed in Wisconsin by the staff of the School of Education of the University of Wisconsin under a research grant from the United States Office of Education.¹⁹ The study included 34,151 graduates of Wisconsin high schools in the spring of 1957, or about 95 per cent of the number completing secondary school that year.

The study showed that "About one-half of Wisconsin's 1957 high school graduates were continuing to some type of education beyond high

¹⁶Alex A. Daughtry, *A Report on the Post-Graduation Activities of the 1955 Kansas High School Graduates* (The Emporia State Research Studies, Vol. V, No. 2; Emporia, Kansas: Kansas State Teachers College, 1956).

¹⁷Kentucky Council on Public Higher Education, *Kentucky High School Graduates Who Went to College: 1956* (Frankfort: The Council, 1957).

¹⁸New Hampshire State Department of Education, *A Report on New Hampshire High School Graduates, Class of June 1956* (Concord: The Department, 1957).

¹⁹J. Kenneth Little, *A State Wide Inquiry into Decisions of Youth About Education Beyond High School* (Madison: School of Education, University of Wisconsin, September, 1958).

school." Relationships between college attendance and related background factors are about the same as those established in other studies, although this investigation showed that "The extent of the education of the parents appeared to have a stronger influence upon the decisions of their children than the occupation of the parent."

From these studies and from census data, we may reasonably conclude that about one third of all high school graduates enter college. This, then, becomes a major factor in planning the program and curriculum of the high school. Elsewhere this book discusses problems related to college admission and the integration of the educational program in high school and college, but here the emphasis is on the fact that the whole problem of preparing high school pupils for college has taken on new dimensions in the last two decades. As secondary education became universal in the first quarter of the twentieth century, only a small part of the student body was interested in or planned to attend college. Throughout the 1920's and 1930's in many schools not more than 10 to 20 per cent of the graduating class continued into college.

The educators of that day made much of the fact that they had to plan a program for all pupils, not just for the small proportion who entered college, today, educators must recognize that in many high schools, the college-bound group constitutes, in terms of future careers, the largest single component of the graduating class. In a very substantial proportion of the high schools throughout the country, more than half of the graduating class enters college—in many schools it is three fourths to nine tenths of the class. If one adds other types of educational agencies, such as schools of nursing, schools of cosmetology, business and trade schools, and the like, the percentage seeking advanced education becomes even higher. To repeat, the problem of properly relating high school and college, integrating their programs so as best to educate each child, is undoubtedly one of the major responsibilities facing educators today.

WHICH GRADUATES ATTEND COLLEGE?

The characteristics of high school graduates who enter college are now quite well established by numerous studies. Only the more important factors associated with college attendance will be reviewed here.

Academic ability. As is to be expected, graduates who rank highest on intelligence tests and school marks enter college in much greater proportion than do those of lower ranks. In its significant study, the Commission on Human Resources and Advanced Study, utilizing data from the tests given by the military services during World War II to

over 10,000,000 service men, estimates the percentages of high school graduates of various intelligence levels who enter college to be as follows:

ARMY GENERAL CLASSIFICATION TEST SCORE	PER CENT OF HIGH SCHOOL GRADUATES ENTERING COLLEGE
78-82	16.0
83-87	19.2
88-92	22.4
93-97	25.6
98-102	28.8
103-107	32.1
108-112	35.3
113-117	38.5
118-122	41.7
123-127	44.9
128-132	48.0
133-137	51.3
138-142	54.5
143-147	57.7
148-152	60.9
153-157	64.0
158-162	67.2
163—	70.4

The Educational Testing Service survey of high school graduates of 1955 gave the following results:

ABILITY GROUP	ENROLLED IN COLLEGE	
	BOYS	GIRLS
(Highest 10%)	(75)	(60)
Upper 30%	60	46
Middle 30%	36	26
Lower 40%	17	14

Sex. The data just listed point out another factor associated with college attendance: girls of equal ability levels do not enroll in as large a proportion as do boys. This fact is confirmed by other studies of college attendance.²⁰

Family background. The occupation of the father, the educational level attained by the parents, and the general cultural level of the family are all significantly related to college attendance. These factors influence college attendance of the children in two ways: the financial ability of

²⁰ President's Commission on Higher Education, *Higher Education for American Democracy*, Vol. II, *Equalizing and Expanding Individual Opportunity* (Washington, D.C.: Government Printing Office, 1948), pp. 39-40.

the parents to send their children to college; and the influence of the general cultural and aspiration level of the family on college attendance. The Commission on Human Resources and Advanced Training reports these relationships between occupation of the father and college attendance of the children:

FATHER'S OCCUPATION	PERCENTAGE OF HIGH SCHOOL GRADUATES OF THESE PARENTS WHO ENTER COLLEGE
Professional and semiprofessional	67
Managerial	50
"White collar" (clerical, sales, service)	48
Farmer	24
Factory, craftsmen, unskilled, and the like	26

In addition, it must be kept in mind that the same general relationship holds true for high school graduation itself; hence the percentage of all youth whose parents fall in the "lower" occupational groups who enroll in college is even smaller than these figures indicate. The occupational level of the father is obviously a very important factor in determining college attendance.

The Educational Testing Service study shows that of the male graduates in the high-ability group (top 30 per cent) whose fathers had attended college 81 per cent enrolled in college, but of the male graduates of the same ability levels whose fathers had not attended college only 52 per cent entered.

Racial and religious factors. High school counselors and specialists in higher education know all too well that high school graduates who are members of nonwhite races do not attend college in the same proportion as do white graduates of the same ability levels. Family factors are also a part of this same situation. Members of certain minority religious groups also find barriers erected to college admission. Both of these problems were studied by the President's Commission on Higher Education.

Influence of high school friends and counseling. The study by the Educational Testing Service introduces two factors seldom considered before in analyzing factors associated with college attendance. It points out that graduates who stated that many of their close friends were also planning to attend college enrolled in college two or three times as frequently as did graduates of the same ability levels who stated that few of their friends planned to attend. Whether like attracts like in this case, or whether the influence of the peer group is a strong motivational factor is not known. Also, those graduates who reported that they dis-

cussed college attendance with teachers or a counselor were more apt to enroll than those who did not.

It is quite apparent that a whole syndrome of closely related factors affects college attendance. High school teachers should be informed on the subject so that they may work effectively in the high school in stimulating and encouraging pupils to enroll in college who have the potentialities of benefiting properly from it.

THE MANPOWER PROBLEM

Much has been written in recent years about the serious shortage of people trained for service in the professions and in highly specialized occupations. Chapter 1 discussed the need for more teachers, and numerous reports have pointed out the shortage of highly trained workers in the scientific and engineering fields and other professions.²¹ Here, the subject will be examined only briefly in relation to the work of the high school.

Our shortage of technical and professional manpower arises from three causes: (1) a huge increase in the demand for such personnel, partly due to the development of technology and of scientific advancement in modern life, partly due to the necessity of maintaining a proper competitive position with other nations of the world in the development of military weapons, and partly due to the rapid expansion in the population, who need and demand services provided by professional workers; (2) a disproportionately small group of young people entering the labor force at the present time, because of low birth rates during the depression years of the 1930's;²² and (3) ineffectual use of persons who have talents and abilities to make significant contributions in the professional and scientific fields.

Discussion of the first of these conditions is outside the scope of this book, and no one can now alter the number of young people who are

²¹ Charles C. Cole, Jr., *Encouraging Scientific Talent* (New York: College Entrance Examination Board, 1956).

Educational Policies Commission, *Manpower and Education* (Washington, D.C.: National Education Association, 1956).

Joint Committee on Atomic Energy, Congress of the United States, *Hearings before the Subcommittee on Research and Development* (Washington, D.C.: Government Printing Office, 1956), and *Engineering and Scientific Manpower in the United States, Western Europe and Soviet Russia* (Washington, D.C.: Government Printing Office, 1956).

The President's Committee on Scientists and Engineers, *Second Interim Report to the President* (Washington, D.C.: The Committee, 1957).

²² U.S. Department of Labor, *Our Manpower Future—1955-1965* (Washington, D.C.: Government Printing Office, 1957).

coming into the labor force at the present time. Hence our attention will be focused on the third factor in the manpower shortage.

Even though college attendance, as pointed out previously, is amazingly high in this country, when compared with that in earlier decades or with that in other countries at the present time, the statistics show that a significant percentage of the more able high school graduates does not enter college at all, and other studies show that the proportion remaining until completion of a degree or a professional program is even much lower.²³ For example, the study by the Commission on Human Resources and Advanced Training showed that at least 30 per cent of the most brilliant high school graduates do not even enter college. For graduates in the ranges of ability still above the average the percentage of those entering college drops to as low as 35. This fact prompted a presidential commission to conclude:

Each year some 200,000 of the ablest young people fail to carry their education beyond high school due to lack of motivation, proper guidance or financial resources or to discriminatory barriers.²⁴

Cole²⁵ analyzes a large number of studies of attendance at college by superior students. Most of them confirm the general conclusion that from one third to one half of youth of high intellectual ability do not attend college, and that even a smaller number graduate from college. He presents data prepared for his report by Robert J. Havighurst that show that of every 100 boys in the top quarter of the population in intellectual ability, that is, with IQ scores of 110 or higher, 48 now enter college, but only 35 complete the college course, 42 finish high school but do not enter college, and 10 do not finish high school.

Although, of course, many able people who have never attended college can and do make significant contributions to American life, nevertheless this alarming failure of a large part of our capable young people to pursue a college course represents a serious loss in creative and productive talents to the American nation. Think of the many wonderful teachers we might gain for our schools if these able young people chose to go to a teacher-training college, or the numbers of talented and well-trained scientists, engineers, doctors, ministers, statesmen, writers, journalists, and professional workers we might gain to carry on the activities and affairs of this nation if only a large proportion of them could be motivated to attend college, and means could be found to assist those who needed financial support to complete the course.

²³ Robert F. Hertz, *Retention and Withdrawal of College Students* (U.S. Office of Education, Bulletin 1958, No. 1, Washington, D.C.: Government Printing Office, 1958).

²⁴ The President's Committee on Education beyond the High School, *Second Report to the President* (Washington D.C.: Government Printing Office, 1957), p. 8.

²⁵ Cole, *op. cit.*, pp. 57-85.

All of the many commissions, committees, and individuals studying our manpower problems agree that we as a nation must take major steps to ameliorate the situation. The secondary school is the key to a solution: through planning an educational program that will enable and stimulate each pupil to develop his talents and potentialities to the fullest and that will encourage the capable to continue their formal education in the colleges and universities.²⁶

What of the future? Shall we continue to face serious manpower shortages or does the amazing change in birth rates that took place after World War II foretell the development of new problems?

Predicted Increases in Secondary School Enrollment

A stark reality facing all citizens generally who support our schools, as well as educators who must build, organize, and operate secondary schools for our youth, is the tremendous expansion that will occur in enrollments in the secondary schools, beginning in the late 1950's and extending into the foreseeable future. Some of the most significant problems of secondary school administration and policy inhere in this situation, and as teachers we should be fully informed about them. The starting point for analyzing future developments is the figures on births in this country.

INCREASE IN SCHOOL POTENTIALS

The number of babies born annually in the United States for the years from 1935 through 1958 is given in Table 14. Figure 3 presents these same data graphically, but adjusted higher to account for under-registration of births. These figures set the problem. In the 1930's, births averaged slightly less than 2,250,000 a year; by 1947, the number had increased by more than 1,250,000 annually, or to over 3,500,000. And by the last half of the 1950's, births reached the astounding figure of 4,000,000 or more annually, almost double the number born twenty years earlier.

The impact of this increase in births on the secondary schools may be illustrated by comparing the potential school population for the school years 1957-1958, 1961-1965, and 1969-1970. Recalling that the appropriate age group for the secondary school, grades 7 through 12, is youth aged twelve through seventeen, we see that the potential school population for the 1957-1958 school year, the sum of the number of births for 1910-1915 was 16,147,938, not considering mortality or net

²⁶ See especially Cole and the Educational Policies Commission for plans and recommendations.

TABLE 14
Registered Births in the United States, 1935-1958

YEAR	NUMBER	YEAR	NUMBER
1958	4,202,000 ^a	1946	3,288,672
1957	4,251,000 ^a	1945	2,735,456
1956	4,168,000 ^a	1944	2,791,800
1955	4,017,295	1943	2,934,860
1954	4,017,362	1942	2,808,996
1953	3,902,120	1941	2,513,427
1952	3,846,986	1940	2,360,399
1951	3,750,850	1939	2,265,388
1950	3,554,149	1938	2,286,962
1949	3,559,529	1937	2,203,337
1948	3,535,068	1936	2,141,790
1947	3,699,910	1935	2,155,105

^a Provisional

Note On the basis of sampling studies, the Bureau of Vital Statistics estimates that the actual number of births exceeds registered births by 2 per cent.

Source U.S. Department of Health, Education, and Welfare, *Vital Statistics of the United States* (Washington, D C: Government Printing Office). Annual reports.

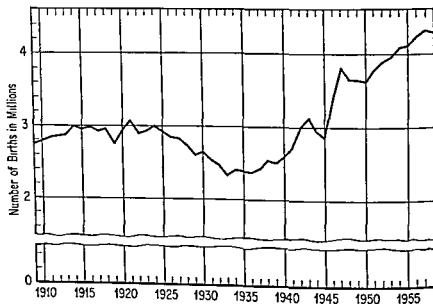


Figure 3. Number of Births, United States, 1909-1958. (Source: U.S. Public Health Service, *Health and Demography*.)

migration change. On the same basis, for the school year 1964-1965 the potential population is 21,946,522; and for 1969-1970 it is 24,235,763. In contrast, the potential school population for 1952-1953 was 13,416,181 youth.

PROJECTED ENROLLMENTS IN SECONDARY SCHOOL

The United States Bureau of the Census has projected school enrollments to 1965, and the figures are startling in terms of the task ahead of the schools. Table 15 gives these figures. It should be noted that these

TABLE 15

*Projected Enrollment in Secondary Schools, 1958-1965**

YEAR	JUNIOR HIGH SCHOOL (GRADES 7-9)	SENIOR HIGH SCHOOL (GRADES 10-12)	TOTAL (GRADES 7-12)
1958	7,888,000	6,156,000	14,044,000
1959	8,378,000	6,491,000	14,869,000
1960	9,043,000	6,689,000	15,732,000
1961	9,659,000	6,858,000	16,517,000
1962	9,894,000	7,386,000	17,280,000
1963	9,932,000	8,050,000	17,982,000
1964	10,126,000	8,550,000	18,676,000
1965	10,458,000	8,691,000	19,149,000

*Based on an increase in attendance consistent with increases shown by the census since 1910.

Source: U.S. Bureau of the Census, *Projections of School Enrollment in the United States* (Current Population Reports, Series P-25, No. 83; Washington, D.C.: Government Printing Office, December 7, 1953).

predictions are based on children already born and hence should reveal rather accurately enrollments that will probably materialize. The Census Bureau bases its predictions on the assumption that the percentage of youth enrolling in school will increase at the same rate that has prevailed since 1910. Thus it estimates that enrollment of fourteen-year-olds will increase from 94.8 per cent of the total group in 1950 to 95.5 per cent in 1965, and that of seventeen-year-olds from 68.2 per cent to 75.0 per cent.

These figures show that enrollment in the junior high school grades (7-9) will increase from about 8,000,000 in 1958 to about 10,500,000 by 1965, a gain of 2,500,000, or 30 per cent. In the senior high school the gain will also amount to about 2,500,000, or 40 per cent. So,

within eight school years from 1958 to 1965, we shall need to provide for an additional 5,000,000 pupils, about as many as were enrolled in all the secondary schools in this country in 1920.

Figure 4 shows quite vividly the trends in enrollment in our secondary schools ever since 1900 and what is predicted up to 1970. This graph dramatically illustrates the situation. In this chart, as in all the data presented here, grades 7 and 8 are included as a part of the secondary

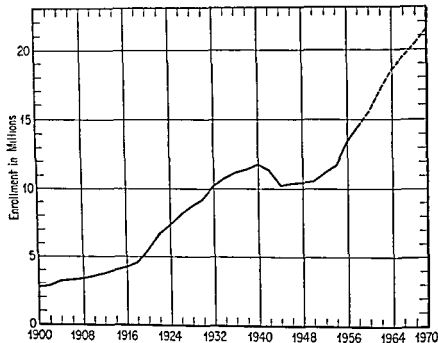


Figure 4. Enrollment in Secondary School, 1900-1970.

school, regardless of the organization of the school system. Until 1970, we face in this country an annual increase of from about 500,000 to 900,000 pupils in our junior and senior high school grades. The impact such increases will have on the secondary schools is evident. To provide space for this many pupils, until at least 1970 this country will need to build each year 1,000 to 2,000 new school buildings that will house an average of 500 pupils; as was pointed out in Chapter 1, we shall need from 20,000 to 36,000 additional teachers each year merely to provide for required expansions in the staff; we shall need carloads upon carloads of equipment, furniture, supplies, books, and the like. And, of course, the schools must have much more money with which to do these things.

But the most challenging task of all will be to plan and carry out an educational program for every boy and girl enrolled that will be the best we can possibly provide in terms of our basic goals of education in America.

While this is the picture for the country as a whole, the situation will vary greatly from community to community. It is for this reason that careful and exhaustive studies of potential enrollments in each community are necessary. Some communities are growing much faster

"Well, Here We Are Back In School, Sort-Of"



from *The Herblock Book* (Beacon Press, 1952)

than the country as a whole. This is true of cities that are having a rapid industrial expansion or have opened large factories or plants for new types of enterprises, such as atomic-energy plants, or are the sites of large military installations, or are located in areas that are attracting large migrations of population. On the other hand, some areas, obviously, are not growing as rapidly as the country as a whole. This seems to be the situation particularly in rural sections of the country, but some cities are also being adversely affected. Most forward-looking school authorities have long since been conducting studies of potential school enrollments

and are well aware of the local situation in their respective communities and states.²⁷

THE MANPOWER SITUATION

In relation to our national manpower problem, discussed previously, Figure 5 gives us clues to the situation. Because of the huge increases in the number of births since World War II, the number of young men aged fourteen to twenty-four entering the labor force for the first time will increase by about 2,700,000 during the period from 1955 to 1965. But the "lean" generation, or perhaps we should think of it as the favored generation, born during the 1930's will result in a decrease of 700,000 men aged twenty-five to thirty-four in the labor force during that

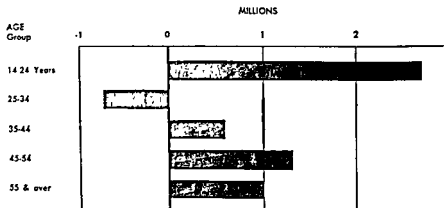


Figure 5. Change in the Number of Men in the Labor Force from 1955 to 1965 by Age Groups. (Source: U.S. Department of Labor, *Our Manpower Future: 1955-1965*.)

same decade. The number of workers aged thirty-five to forty-four will increase by only 600,000; this means that the country is witnessing a decline in the number of workers in prime age groups for the most productive output. Yet to meet the needs of a much larger group of youngsters and of older people no longer in their most productive years, the demands for production and services are increasing greatly. This should mean that the demands for workers will enable young adults just completing our secondary school program to find employment quite readily, although general economic conditions will, of course, be a factor in the total situation. But the number of people available for service in the

²⁷ Harold J. Bowers, "Projecting School Enrollments for One State," *Journal of Teacher Education*, 5:64-66 (March, 1954).

Bernert, Eleanor H., and James N. Ypsilantis. "A Measure of Relative Progression of the School Population of the United States: April 1950," *Journal of Educational Research*, 49 251-262 (December, 1955).

A study of retardation and acceleration in American schools.

Cole, Charles C., Jr. *Encouraging Scientific Talent*. New York: College Entrance Examination Board, 1956.

Contains an excellent review of studies on college attendance, and discusses steps that may be taken to encourage more able students to enter college.

Commission on Human Resources and Advanced Training, Dael Wolfle, Director. *America's Resources of Specialized Talent*. New York. Harper & Brothers, 1954.

A comprehensive study of the manpower situation, with much pertinent information about high school attendance and graduation of American youth.

Educational Policies Commission. *Manpower and Education*. Washington, D.C.: National Education Association, 1956

Part I analyzes the manpower situation, and Part III discusses programs that will result in better utilization of workers.

Gesell, Arnold, Frances L. Ilg, and Louise Bates Ames. *Youth: The Years from Ten to Sixteen*. New York: Harper & Brothers, 1956.

This book in the famous series by Gesell and his co-workers presents detailed information on the growth and development of the adolescent, summarizing growth characteristics for each age level of adolescence.

Hand, Harold C. *Principles of Public Secondary Education*. New York: Harcourt, Brace and Company, 1958

Chapter 5 is an excellent analysis of the holding power of American secondary schools, and a presentation of methods of improving it.

Havighurst, Robert J. *Human Development and Education*. New York: Longmans, Green & Company, 1953.

A basic reference on the concept of developmental tasks. Lists and discusses the ten developmental tasks of adolescents

Havighurst, Robert J., and Bernice L. Neugarten. *Society and Education*. Boston: Allyn & Bacon, 1957.

Part II is an extensive analysis of the factors in the social environment of children and youth that influence development.

Jersild, Arthur T. *The Psychology of Adolescence*. New York: The Macmillan Company, 1957.

One of the best texts on adolescent psychology; a comprehensive and insightful treatment of adolescent development.

Lipset, Seymour Martin. "Social Mobility and Urbanization," *Rural Sociology*, 20: 220-228 (September-December, 1955).

A study of the effects of the relative size of a community in which a youngster is reared on his aspiration levels and concepts about occupations, training for occupations, and occupational structure.

McGuire, Carson, and Rodney A. Clark. "Age-Mate Acceptance and Indices of Peer Status," *Child Development*, 23:141-154 (June, 1952).

A research study of social acceptance and peer group status.

Segel, David, and Oscar J. Schwarm. *Retention in High Schools in Large Cities*. U.S. Office of Education, Bulletin 1957, No. 15. Washington, D.C.: Government Printing Office, 1957.

A significant study of holding power in the high schools of fourteen large cities.

Strang, Ruth M. *The Adolescent Views Himself: A Psychology of Adolescence*. New York: McGraw-Hill Book Company, 1957.

A good text on adolescent psychology, with special emphasis on adolescent motivation and conceptualizations.

United States Department of Health, Education, and Welfare, Children's Bureau. *The Adolescent in Your Family*. Children's Bureau Publication 347, rev. 1955. Washington, D.C.: Government Printing Office, 1955.

An excellent and widely used pamphlet on adolescent development.

Wattenberg, William W. *The Adolescent Years*. New York: Harcourt, Brace and Company, 1955.

This text on adolescent psychology devotes much attention to factors that influence development and to the problems that trouble adolescents.

functions and purposes that such a school, shaped as it is by the citizens who establish and maintain it, should serve in our American culture. Goals and objectives for secondary education are stated, and emphasis is given to the fact that the school always exists to attain accepted goals and to function in certain ways. All educational planning must be based on a clear conception of these goals and functions.

The Secondary School Today

Among the educational systems of the nations of the world, the secondary school in America is unique in its purposes, functions, structure, and program. It constitutes one of the outstanding achievements of the American people in making effective the democratic ideals of our society. Fundamentally, the American people are immensely proud of their system of secondary schools and of the opportunities it provides all American youth. In this chapter, we shall consider the secondary school as an institution and the place it occupies in American life, giving particular attention to its contributions to the realization of the American "dream," as well as to some of its shortcomings in fulfilling its primary purposes and functions.

What Is the Secondary School?

Stated in its simplest terms, the secondary school is the agency for-
mally organized by society to provide a systematic program of education
for the adolescent members of the group after they have completed the
elementary level of schooling. This statement is so general that it tells
us little about the school; yet it is the only way we can properly define
the institution in a single concept. It is not proper to define it as the
agency designed to serve the educational needs of youth, for boys and
girls may not enroll in it unless they have completed the program of
elementary education; neither is it accurate to refer to it as a preparatory
institution for college or university, for large numbers of adolescents
controlled do not take a college preparatory course. It is, in fact, the agency
for providing formal education beyond the elementary school.

This is the social institution that is such an important part of Amer-
ican life. The data in Chapter 2 showed that practically every adolescent

enrolls in a secondary school, although a large proportion does not complete a program prescribed for graduation. Secondary schools are found throughout the length and breadth of the land, being readily accessible to almost every boy and girl in this country. In even our smaller towns and villages the local high school usually dominates the landscape, and constitutes a significant aspect of the life of the community.

Secondary education is a major enterprise of the American people. More than 14,000,000 of our boys and girls are enrolled in the 28,000 organized secondary schools of this nation; approximately 530,000 teachers are employed in these schools. In addition, 27,000 professional leaders serve as principals of the school, or as supervisory or staff personnel. Each of the forty-nine states has a state department of education that has general administrative and supervisory functions for the schools. In addition, institutions of higher learning provide special programs of professional training for the education of teachers for the secondary schools. And we should never overlook the efforts of a hundred thousand or more members of boards of education, who as representatives of the citizens have legal responsibilities for governing the schools of this country. Indeed, the secondary school constitutes a very significant aspect of American life.

Types of Secondary Schools

The program of secondary education in this country is broad and comprehensive, fulfilling a number of functions and objectives. Moreover, since local school districts are granted a good deal of autonomy in the determination of educational plans and policies of their public schools, considerable diversity in organization, structure, and program of the secondary schools is found throughout the country. Also, in keeping with constitutional provisions and the laws of all of the states, non-public agencies are authorized to establish schools, so this adds to the types of secondary schools existing in the United States.

A summary of types of schools extant in this country is presented in Table 16, but such a categorization needs explanation. In the first place, the types listed are limited to secondary schools approved by the state to fulfill the requirements of compulsory attendance and to grant recognized high school diplomas. Many private trade and technical schools and other educational agencies of this type may offer programs of a level comparable to those available in regular schools, but they are usually not recognized by the state as secondary schools, authorized to grant diplomas comparable to those of public schools. Parochial schools are those controlled and operated by religious denominations; independent schools may be affiliated with religious groups, but each functions

independently, usually under the control of its own board of trustees.

By a comprehensive secondary school we mean one that offers a broad, diversified program designed to meet common educational needs of all pupils and also to serve a variety of individual interests, talents, and needs. Such a high school would offer college preparatory subjects, a general course of study, and one or more specialized programs, such as art, science, trades, homemaking, and the like. A vocational school offers extensive programs of training for various occupations, but it also usually offers considerable work in the area of general education. A

TABLE 16
Types of Secondary Schools in the United States

TYPES	PUBLIC	NONPUBLIC	
		PAROCHIAL	INDEPENDENT
Regular high schools (grades 9-12)			
Comprehensive	C	C	C
Vocational	UC		UC
Specialized	UC		
Restricted general	C	C	C
Senior high schools (grades 10-12)			
Comprehensive	C	C	
Vocational	UC		
Junior high schools (grades 7-9) ^a			
General	C	C	
Comprehensive	UC		
Junior-senior high schools (grades 7-12)			
Comprehensive	C	UC	
Restricted general	C	UC	UC
Evening or part time (usually ungraded)			
Comprehensive	UC		
Vocational	UC		
Extended secondary schools (grades 13-14)			
General	UC	UC	UC
Technical	UC		
High school-community college (grades 7-10 and 11-14)			
Comprehensive	UC		

Code: C—A common type
 UC—An uncommon type
 Blank space—Rare or nonexistent

^a Some junior high schools have different grade organization, such as grades 7 and 8 or even 6 through 8.

specialized high school is one "designed to meet the needs, interests, abilities, and terminal aims of a particular segment of the adolescent population" ¹ Examples of such schools, all in New York, are the Bronx High School of Science, The High School of Music and Art, The Central Commercial High School, and the Brooklyn High School of Automotive Trades. A general high school is one that limits its offering to the traditional academic subjects and perhaps a few introductory courses in the areas of special interest, such as homemaking, typing, and industrial arts. A restricted general high school is one that, because of size or policy, limits its program to courses in general education, with perhaps a very few electives.

Extended secondary schools are included among the types, but few of these are truly secondary schools. The junior college is an accepted part of the American educational structure, but only about 650 of all types have been established. Most junior colleges are institutions of higher learning, but some are organized as a part of the program of secondary education and are accepted as a part of the common school system. A few communities have reorganized the secondary program into two institutions comprising grades 7 through 14. The high school constitutes grades 7 through 10 and the college grades 11 through 14.

Thus considerable diversity exists among the secondary schools as to type, and in Chapter 9 we shall see that the curriculum varies considerably as to comprehensiveness and the nature of the program, but all together these things constitute secondary education in America. We have no rigid, uniform pattern of secondary education, even within the same state or city; yet all of our schools do have one thing in common: universal acceptance of the function of contributing properly to the wholesome, worthy development of boys and girls. In actual practice, then, programs of secondary education are much more alike than unlike throughout the nation. And this seems quite desirable, since boys and girls everywhere are much alike and have many educational needs that are common to all.

Significance of Secondary Education in American Life

Citizens of this country have always had a sublime faith in the contributions which education can make to the realization of the American dream. Even in colonial times, as we shall see in the next chapter, some of the colonies had made provisions for the systematic education of the youth. But with the establishment of the new nation, our great

¹ Board of Education of the City of New York, *Specialized High Schools in New York City* (New York: The Board, 1946), p. 1.

patriots foresaw that the education of the citizenry was essential. Washington, for example, mentioned this in his famous Farewell Address:

Promote then as an object of primary importance, Institutions for the general diffusion of knowledge. In proportion as the structure of government gives force to public opinion, it is essential that public opinion should be enlightened.²

John Adams, with his keen understanding of the problems facing this nation as it undertook a great experiment in democratic government, said:

The instruction of the people in every kind of knowledge that can be of use to them in the practice of their moral duties as men, citizens, and Christians, and of their political and civil duties as members of society and freemen, ought to be the care of the public, and of all who have any share in the conduct of its affairs, in a manner that never yet has been practiced in any age or nation. The education here intended is not merely that of children of the rich and noble, but of every rank and class of people, down to the lowest and poorest. It is not too much to say that schools for the education of all should be placed at convenient distances and maintained at public expense.³

And so, throughout America we do have schools, including secondary schools, "at convenient distances and maintained at public expense." The citizens of this nation have long believed that if we are to have freedom, equality, and self-government we must have a strong system of public education. The American secondary school is the outgrowth of this concern. Today, every boy or girl in America capable of benefiting from a program of education has the opportunity to attend a public high school established by his community. In fact, all of the states had passed laws that compelled attendance in school, at least through the early years of adolescence, although recently in the struggle over segregation several southern states have repealed such laws, and others have special provisions on attendance. One of the prime characteristics of the American culture is this faith in the power of education to free the individual so that he may properly guide his own destinies, develop his potentialities so that he may attain to the fullest his own happiness, and be a moral and upright citizen capable of governing himself. Our challenge as teachers in the secondary schools is to fulfill this faith, to make the secondary school the finest institution possible for the attainment of American ideals.

² John C. Fitzpatrick (ed.), *The Writings of George Washington from the Original Manuscript Sources* (Washington, D.C.: Government Printing Office, 1949), Vol. XXXV, 230.

³ Quoted in Ellwood P. Cubberley, *Public Education in the United States* (Boston: Houghton Mifflin Company, 1919), p. 58.

EXTENT OF SECONDARY SCHOOLING

Some understanding of the faith of the American people in the secondary school may be gleaned by considering the extent to which young people take advantage of their opportunities to attend. Table 17 presents information on the educational attainments, as indicated by highest grade of school completed, of our young people in 1950, and a comparison with 1940. The age groups selected comprise those young adults who, with few exceptions, are no longer enrolled in the common schools, so the percentages reveal rather accurately the amount of schooling through the secondary level attained by young people in recent years. While it will be noted that from 14.8 per cent of the twenty-one-year-olds to 9.3 per cent of the twenty-four-year-olds were still attending school in 1950, Table 6 in Chapter 2 showed that only 3.3 per cent of

TABLE 17

*Level of Schooling of the American People
Percentage of Persons of Selected Ages Who Have Completed
Various Levels of School, 1950 and 1940*

LEVEL OF SCHOOLING ATTAINED	YEAR	AGE	21	22	23	24	25-29
Completion of elementary school (grade 6)	1950		92.3	92.1	91.9	91.8	91.5 ^a
	1940		91.9	91.5	91.6	91.4	90.6
Completion of junior high school (grade 9)	1950		75.6	74.8	74.7	74.8	73.1
	1940		68.6	67.5	66.3	64.7	59.9
Completion of high school (grade 12)	1950		53.6	52.3	51.1	50.9	51.7
	1940		45.4	44.6	43.3	42.3	37.8
Some college work	1950		13.2	18.6	18.7	18.2	17.5
	1940		12.8	12.8	12.5	12.5	13.0
Four years or more of college	1950		2.6	4.9	6.3	7.1	7.5
	1940		2.1	3.9	4.8	5.3	5.8
Median year of school completed	1950		12.1	12.1	12.1	12.1	12.1
	1940		11.4	11.2	11.0	10.9	10.3
Per cent still attending school	1950		14.8	12.4	10.7	9.3	6.6
	1940		8.5	5.5	3.5	2.5	^b

^a Distribution of total for grades 7 and 6, given in Table 115, based on same ratio as for those 24 years of age, given in Table 114.

^b Data not available.

Source: U.S. Bureau of the Census, *U.S. Census of Population 1950*, Vol. II, *Characteristics of the Population*, Pt. I, U.S. Summary, Chap. C, Tables 111, 114, and 115, and *Population, 1940*, Vol. IV, *Characteristics by Age*, Pt. I, U.S. Summary, Tables 13, 14, 15, 18, 20, and 23 (Washington, D.C.: Government Printing Office, 1953 and 1955).

this total group were enrolled in the common schools. Thus even if some of them did go on to finish the next higher level indicated in Table 17, it would have little effect on the figures given for the percentage completing junior high school or high school.

From these data we see that slightly more than one half of all the young people in this country of secondary school age during the decade 1941-1950 graduated from high school. Three fourths of them completed the junior high school program. Certainly this is a remarkable record, and an expression of faith in the American secondary school. Moreover, this desire of the American people to obtain a secondary education is attested by the increase in attendance that has occurred. In the 1950 census, the younger age groups show a higher percentage of completion of high school than do the older groups. An increase of 1.3 per cent in graduation rates by the twenty-one-year-old group over the twenty-two-year-olds seems significant. But much more striking is the extent to which young adults enumerated in 1950 had completed high school than had the corresponding age groups in the 1940 census. The increase amounts to about 8 percentage points, except for the 25-29 age group, in which instance it is 13.9. Clearly, more and more of our young people are remaining in school until graduation from the twelfth grade. The gain in the median number of years of school completed is also evidence of this fact.

Pertinent to our discussion of secondary education is a consideration of the extent to which young people continue their education in institutions of higher learning. Table 9 shows that in 1950 a little over 18 per cent of the appropriate age group were enrolled in college. For the 25-29-year-old group the figure was slightly less, 17.5 per cent. These figures would indicate that about one third of all high school graduates entered college in or just before 1950. This, too, is a significant as well as a remarkable record of educational attainment. The increase in college attendance between 1940 and 1950 is phenomenal, amounting to almost a 50 per cent increase in the proportion of young adults entering college.

Indeed, the significance of secondary education in American life is indicated by the extent to which the young citizens of this country have benefited from its program.

RELATION OF INCOME TO AMOUNT OF SCHOOLING

Certainly few thoughtful people would accept the fact that persons with higher levels of education have, on the average, larger incomes as a primary justification for establishing a program of free, universal secondary education in this country; yet it does show in some degree

at least the significance of secondary schools in American life. Higher relative incomes result in higher material standards of living with whatever advantages they bring in society. The Chamber of Commerce of the United States has made a study of the relationship between levels of schooling and income, farm production, retail sales, magazine circulation, political activity, and economic attitudes. On the basis of evidence presented in the 1950 United States Census it concludes:

There is a direct relationship between education level and earning power and, therefore, buying power in our total American economy.⁴

Relationships between the amount of schooling acquired by people and their income are shown in Table 18. These data are based on the

TABLE 18

*Incomes of Male Persons 35 to 54 Years of Age, 1949:
Percentage of Males Reporting Various Amounts of Income,
Classified According to Highest Level of School Completed*

INCOME LEVELS	ELEMENTARY	HIGH SCHOOL		COLLEGE	
	1-8 YRS.	1-3 YRS.	4 YRS.	1-3 YRS.	4 OR MORE YRS.
<i>35-44 years old</i>					
Less than \$3,000	64.5	44.3	33.6	25.4	15.4
3,000-3,999	19.3	28.0	28.7	24.0	15.0
4,000-4,999	6.9	13.1	15.9	17.6	15.6
5,000-5,999	2.7	5.5	8.0	10.8	13.6
6,000-6,999	1.0	2.1	3.2	5.6	8.7
7,000-9,999	0.8	1.7	3.1	6.1	12.1
10,000 or more	0.6	1.3	2.5	5.5	13.4
<i>45-54 years old</i>					
Less than \$3,000	61.2	41.3	32.5	27.6	16.4
3,000-3,999	19.5	24.5	25.4	19.1	12.3
4,000-4,999	8.0	12.5	14.7	14.7	12.1
5,000-5,999	3.1	6.3	9.0	9.9	11.7
6,000-6,999	1.4	2.5	4.4	6.1	7.9
7,000-9,999	1.3	2.6	4.6	7.2	12.5
10,000 or more	1.1	2.6	5.2	9.0	19.1

Note: Some men did not report income, hence percentages do not total 100.

Source: U.S. Bureau of the Census, *U.S. Census of Population, 1950*, Vol. IV, *Special Reports*, Pt. V (Washington, D.C.: Government Printing Office, 1953), Chap. B, "Education," Table 12.

⁴ Chamber of Commerce of the United States, *Education—An Investment in People* (Washington, D.C.: The Chamber, n.d.), p. 2.

1950 census, in which people were asked to report on income received during the year 1949. The percentage distribution of males from 35 to 54 years of age, the most productive years, classified according to income received and highest level of school completed, is given in the table.

Beginning with the \$5,000 level of income, in every instance the higher the level of schooling completed, the larger the percentage of men earning these top incomes. Of men 35 to 44 years of age in 1950, only 5.1 per cent of those that had completed no more than elementary school earned \$5,000 or more in 1949; but 10.6 per cent of those who had completed up to one to three years of high school earned this amount and 16.8 per cent of those who had graduated from high school but had taken no college work earned \$5,000 or more. Twenty eight per cent of those who had taken some college work fell in these salary brackets, and almost one half, 47.8 per cent, of the men who had completed four or more years of college earned \$5,000 or more. Much the same findings apply to the 45-54 age groups. Two officials of the Bureau of the Census estimate that "a man with a college degree may receive approximately \$100,000 more income during the economically most active years of his life than a man whose education stopped with high school graduation."⁵

Although no claim should be made that these larger incomes result from additional schooling, whatever may be any causal relationship, the figures do give additional evidence of the significance attached to education in the United States.

Achievements in Secondary Education

The significance of schools in our nation has been well stated by Henry Steele Commager, the eminent historian, in his thought-provoking analysis of our educational system:

No other people ever demanded so much of education as have the American. None other was ever served so well by its schools and educators.⁶

The Educational Policies Commission has assessed our interest in education thus:

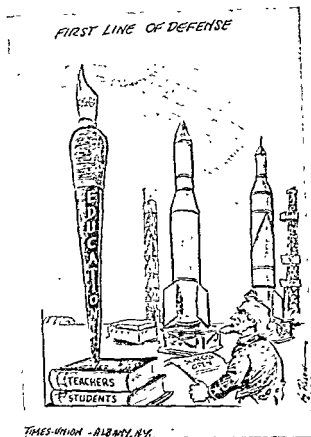
The American people, perhaps more than any other people of history, have long believed in the general beneficence of this process [organized education]. They are fond of regarding universal education as one of the most characteristic expressions of their genius. . . . For generations they have led the world in

⁵ Paul C. Glick and Herman P. Miller, "Educational Level and Potential Income," *American Sociological Review*, 21:310 (June, 1956).

⁶ Henry Steele Commager, "Our Schools Have Kept Us Free," *Life*, 29:46-47 (October 16, 1950).

equalizing educational opportunities and particularly in opening the doors of secondary and higher institutions to all desiring and able to attend.⁷

As we undertake our detailed study of secondary education in the United States in this book, consideration should be given the ways in



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By Rosen, *Times-Union*, Albany, New York

which secondary schools have "served so well." The American people have accomplished much in the development of our unique system of secondary schools. Obviously, these attainments have been based on a universal program of free elementary education; hence many of these are fully intertwined with the program of those schools. But here we will single out those achievements that reach fruition through the program of secondary education as well as those that are distinctly the product of the upper schools themselves.

⁷ Educational Policies Commission, *The Education of Free Men in American Democracy* (Washington, D.C.: National Education Association, 1941), p. 43.

1. *Establishing a system of universal, free, public secondary schools open to all.* This is certainly an outstanding achievement of the American system of public education. The United States has long led the other nations of the world in making secondary education generally available to all youth. Enrollment is free and open to all boys and girls upon the completion of a program of elementary education. Barriers to admission are not arbitrarily erected and the secondary school stands ready and willing to accept all youth who enter its doors, and it endeavors to provide them with the best education possible.

In addition to this system of public schools, nonpublic groups are also privileged to establish secondary schools that are devoted to the achievement of the same basic goals for the education of youth.

Our society not only has established a system of free, public secondary schools open to all; it considers schooling for adolescents so important that every state has laws that compel attendance in school through the fifteenth or sixteenth year of age or in a few states, even the seventeenth or eighteenth, except for certain modifications in compulsory attendance laws made in some states recently as a result of the segregation issue. (See page 684.) Secondary schooling is an accepted part of the life of every American youth.

2. *Providing opportunities for youth to develop their individual potentialities and capabilities.* As a result of our system of free, secondary schools, each adolescent in this country has the opportunity to develop his own potentialities and talents. Broad and comprehensive programs of secondary education are available to youth throughout the land, with all eligible to benefit from them. Enrollment in particular types of program, such as college preparatory, vocational, creative, scientific, and the like, is not determined on the basis of station in life, social position, future prospects, or similar undemocratic standards. Moreover, no youth is forced to pursue a predetermined course of study selected by officials on the basis of the immediate interests of the state. The capabilities, potentialities, and interests of the boy or girl are the primary consideration in guiding him into particular courses of study, and if the pupil insists on taking a specialized course in spite of the advice of the school, he is usually permitted to do so.

The high school is a cross section of American life, with every boy and girl given an opportunity to excel in terms of his individual talents. The Educational Policies Commission, in its excellent analysis of public education in America, *Public Education and the Future of America*, illustrates this point effectively by printing the line-up for a football game between two high schools:⁸

⁸ Educational Policies Commission, *Public Education and the Future of America* (Washington, D.C.: National Education Association, 1955), p. 69.

 LINEUP

CENTRAL HIGH		EAST HIGH
Olson	LE	Veccinni
Dumbrowski	LT	MacGregor
Smith	LG	Kamaala
Okada	C	de Souza
Valdez	RG	Schmidt
Washington	RT	Kerchessky
Descartes	RE	Cabot
Gottlieb	QB	Van Antwerp
Riley	LH	Chin
Adamatoulous	RH	Aroulian
Llewellyn	FB	Smythe

Billie Davis, who dubs herself "The Hobo Kid," tells what the great American school system came to mean to her as a child of destitute, itinerant parents, and in her heart-warming tribute to the American public schools, she said:

. . . That because of you [teachers], because of our school system, I am not a hobo any more, but I am a citizen, clean and smooth, equal to other citizens, and I live in a house⁹

The Committee for the White House Conference on Education, appointed by President Eisenhower, takes much the same position in its report to the President:

. . . the schools have become the chief instrument for keeping this nation the fabled land of opportunity it started out to be. . . Schools free men to rise to the level of their natural abilities. . . The schools stand today as the chief expression of the American tradition of fair play for everyone, and a fresh start for each generation.¹⁰

Providing youth opportunities to develop individual potentialities necessitates a broad, comprehensive program of secondary education. Within the resources and facilities available, our high schools have endeavored to do this. Provision must also be made for the varying abilities of pupils. Studies have shown that the abilities of pupils are distributed from low to high on the basis of a "normal curve." Hence, instruction,

⁹ Billie Davis, "I Believe in Our Public Schools," in American Association of School Administrators, *Building Americans in the Schools* (Official Report, 80th Convention, 1954; Washington, D.C.: The Association, 1954), p. 145.

¹⁰ The Committee for the White Conference on Education, *A Report to the President* (Washington, D.C.: Government Printing Office, 1956), p. 4.

to be appropriate, must be adapted to these variations in ability in all phases of the program. The modern secondary school has found this to be one of its most difficult problems, but certainly it is doing a far better job of gearing the learning activities to the individual abilities of each pupil than any school system any place in the world has ever done before. For at least three decades educators have been struggling with this problem in educational planning, and we are further along in solving it than ever before.

Sloan Wilson, not a professional educator, but a novelist, sums up this significant development in American education thus:

Every year more and more pupils sought admittance to the high schools. A high school education was part of the American dream, and people in those days dreamed hard and fruitfully. . . . The theories of professional educators did not instigate the great change in public education—it was the demand of the public, insistently voiced through every school board in the land. And what the public wanted was perfectly clear: a high school education for every American child.

But all children aren't capable of a straight classical program, plenty of educators objected. Well all right, the answer came: most children are capable of acquiring *some* education, aren't they? Give each child as much as you can. Don't kick them out of school. It's a disgrace to be kicked out of school, and schools shouldn't be in the business of disgracing children. Just keep all the children, and give them as much as possible.¹¹

3. *Advancing knowledge and the cultural life of the people.* It is apparent that if the program of secondary education is soundly formulated and if a large proportion of our young people participate in it, the cultural level of the people will be enhanced. Certainly it is much better for each of us Americans to be a member of a social group in which three of every five young people complete a program of secondary education and about nine of every ten undertake such a program than a member of a group in which only 10 to 15 per cent of the young people even enter a secondary school and even fewer complete its program, as is true today even in many of the advanced nations of the world. The people of the United States have achieved the highest level of education in the history of the world and it seems evident that their cultural level has thereby been advanced. Of course, the nature and character of the educational program as well as its extent is a crucial factor in advancing the cultural and intellectual attainments of the people, and in general the kind of education provided in secondary schools throughout the country has been formulated to advance knowledge and raise the cultural standards of the people.

The secondary school has contributed to the advancement of knowl-

¹¹ Sloan Wilson, "Public Schools Are Better Than You Think," *Harper's Magazine*, 211:30-31 (September, 1955). Reprinted by permission of *Harper's Magazine*.

edge In our unitary, ladder system of education, it provides a very significant and basic part of the education of young people who later become scholars in all fields of endeavor. Often it is because of an interest developed during high school days in a particular subject area that young people go on to specialize in that field in undergraduate and graduate study. It is in the secondary school that the pupil has an opportunity to become acquainted with and explore a number of fields of knowledge, and to test his interests and evaluate his talents and capabilities in possible areas of specialization. Great scholars, statesmen, scientists, teachers, and creative artists may come from any walk of life, and the free and unselective American high school is usually the social institution by which young people become aware of their talents and are stimulated to develop them.

4. *Producing a unified, enlightened, competent citizenry.* Together, the elementary and the secondary schools have educated a citizenry that has been remarkably successful in creating and operating a democratic government. As our great statesmen from the earliest days of independence have repeatedly pointed out, an informed and educated citizenry is essential if government by the people is to flourish. Our schools have served us well in this respect. They have taught American ideals and traditions, and imbued the young with a love and respect for our great nation. The secondary school has given youth a basic understanding of our system of republican government and of the rights and the responsibilities of the citizen.

Our system of free, public education has enabled the children of the tens of millions of immigrants who came to our shores in the past century as well as many of their parents themselves to become quickly Americanized and to unite together through common bonds of understanding and insight. For most of these children the secondary school has undoubtedly been the chief agency in opening wide the doors of opportunity and in enabling them to enjoy the fruits of democracy. It has exemplified and taught to all its pupils the principles of fair play, of equality of opportunity, of respect for human personality, and of concern for human welfare. It has inculcated a high level of moral values and unified the American people through developing allegiance to human rights.

5. *Contributing to the development of a productive and creative society.* The productive genius of the American people is unprecedented, and the secondary school has contributed greatly to this accomplishment. To achieve such marvels of production, producers—farmers, workers, managers—must be educated. The American worker is better educated than any other in the world. Working with him in a coordinated effort

to attain such high levels of production are managers, scientists, engineers, and other specialists, all beneficiaries of our secondary schools.

While creative genius may not be the product of formal education as such, nevertheless it seems a safe assertion to say that our secondary schools contribute to the artistic life of the people in a significant manner. Our programs in music and art are developing higher levels of appreciation among many youth of this country, and are enabling those with talent to discover and develop their abilities.

6. *Fostering a respect for the individual and developing his ability for self-direction.* This achievement in the field of secondary education is closely correlated with the provisions made for individual development, discussed in the second item of this list, but here emphasis is given to the extent to which the secondary schools of this country emphasize the development of a self-directing, self-disciplined person and contribute to an acceptance of the concept of individual worth. It is conceivable that secondary schools could provide for the development of individual potentialities and capabilities, yet do it so arbitrarily and authoritatively as to abrogate individual rights and freedom of action.

The concern of the American secondary schools for the integrity of the individual is illustrated by the broad and comprehensive curriculum provided for pupils. Rather than force all pupils to take a single prescribed program, our high schools offer a choice among several basic courses of study, and usually a number of elective subjects within these elected programs. Also, instruction is geared to the varying ability levels of pupils, either through grouping methods in assigning class sections or in adapting the work of a single class to the achievement levels of the various pupils. A single set of arbitrary, rigid standards is not applied indiscriminately. Most high schools have developed guidance programs of one kind or another through which the school seeks to guide the individual development of the adolescent, helping him with important life problems, guiding his choices of educational programs, and providing special services, such as psychological and psychiatric counsel, when seriously needed.

The broad program of extraclass activities that has been sponsored by the secondary school gives further evidence of our concern for the individual, for through such activities many pupils have opportunities to develop talents and abilities, as well as to gain desirable experiences in social living. Such activities as athletics, music, dramatics, school assemblies, school paper and yearbook, special-interest clubs, and the like, have enabled many adolescents to explore and develop special talents as well as to have valuable developmental experiences.

But what seems to many thoughtful people as one of the major achievements in secondary education is the cultivation of self-discipline, self-direction, and self-assurance among its pupils. While we cannot disregard the fact that the development of personality and behavior patterns is the product of the total culture, and particularly the home environment, nevertheless the modern secondary school contributes significantly to the development of behavior patterns among its pupils. Modern education is based on the concept that pupils learn what they experience with meaning and purpose, and the school has provided varied and challenging experiences to youth in making decisions, in directing their own activities, in coping with situations, in choosing courses of action for personal behavior, and in clarifying moral values. And youth generally profit immeasurably from these opportunities in terms of personal development.

Although much concern is expressed about delinquency among youth today, less than five of every hundred get into serious trouble. If the secondary school is to be blamed for these social failures, then by the same token it should be given credit, and much credit, for the ninety-five who are such competent, upright, morally sound citizens. Young people are growing up in a very complex world, in which many conflicts in value patterns exist and in which social and emotional tensions are great. Contrast the life of a twenty-one-year-old today with that of a young adult of forty or fifty years ago. Our young man may have already served in the armed services under conditions of military life, and perhaps in some far-off place in another continent; he lives in the age of the airplane, radio, television, atomic energy, high-speed automobiles, and electronic devices of all types. None of this confronted his counterpart of forty or fifty years ago. Most of them lived very simple lives, often never leaving the county in which they grew up. When we consider all of this, our pride in the American secondary school increases, for it has helped youth live in a modern world and yet be masters of their own destinies. Not only must the modern secondary school instill knowledge and advance the intellectual development of youth, it must enable youth to live wholesomely in this complex era of history.

7. *Adapting to changing social conditions.* Two types of changes have greatly influenced the development of secondary education in this country. First has been the change in society itself. Life in America today is much different from the life of fifty years ago and we as a people face many different and vastly more complex social, economic, and political problems. Second has been the change in the composition of the high school student body itself. The nature of this change has been fully spelled out in Chapter 2.

One of the remarkable things about secondary education in this

country has been the way in which it has adapted its program to both of these changes. The organization of secondary education itself has been altered to include the junior high school, and in some instances the community college.

But the most significant change has occurred in the curriculum of the school. Contrast the program of studies of a high school of fifty years ago with the program for the same school today. The offerings of most city high schools have been broadened greatly; the subject matter included in the courses and the types of learning activities in which pupils engage have been expanded. Similarly, the goals of the school have been extended, so that today we not only stress acquisition of knowledge and basic skills, but emphasize as well the development of character, traits of good citizenship, value patterns basic to democratic living, healthful living, ability to establish a good home, and vocational competency. Secondary education is much more comprehensive now.

8. *Utilizing teaching methods based on research and the known facts about learning.* A large body of research on the psychology of learning and teaching methods has provided a solid base for organizing and guiding learning experiences in today's secondary school. Most teachers are quite adept at using methods which exemplify to a high degree principles based on these studies. Purposeful and significant learning activities are planned for pupils, and a high level of learning is attained. Caswell, in pointing out the improvement in teaching methods, stated:

To a greater extent teachers endeavor to teach directly for the goals they are after; they consider the interests of pupils of major importance; they have little faith in the value of memorizing facts for their own sake; they attempt to guide pupils in activities that incorporate in their actual living the goals the school is seeking.¹²

Modern teachers try to make sure that learning experiences in the school are meaningful and significant to pupils. To do this they often have pupils share in planning their class activities, and make them active participants in classroom projects, such as committee work, panel discussions, research activities, discussion, preparation of reports, experimentation, demonstration, and the like.

9. *Making available good teaching resources and equipment.* Although this achievement may be of relatively minor importance, yet it is well to call attention to the rich variety of good teaching materials and equipment now available for pupils. Modern textbooks are of high quality; many audiovisual materials are available for use in classes; tools and machines of the latest design are used in appropriate courses; a variety

¹²Hollis L. Caswell, "The Great Reappraisal of Public Education," *Teachers College Record*, 54:18 (October, 1952).

of equipment and supplies is available for experimentation and demonstration; equipment in homemaking units is of the best; library resources are extensive; and throughout the school every department may choose good teaching materials and equipment for carrying out its objectives.

10. *Maintaining local control over the schools.* One of the outstanding characteristics of education in this country is extent to which citizens locally, through thousands of local districts, control the schools. These districts, of course, are subject to the state, but all of the states have wisely permitted the citizens themselves to exercise a large measure of autonomy in determining the nature of the educational program. Most of us believe this is a wise policy and this vestment of control in local citizens to be one of the notable achievements of the American school system.

11. *Providing a competent staff of teachers.* Generally speaking, secondary schools are staffed with well-qualified teachers. Formal training is much more extensive than it was in the earlier decades of the century. Professional education is more comprehensive and planned more carefully to provide the necessary competencies. Most teachers are cultured people, and highly respected members of their communities.

Shortcomings in Secondary Education

Even though the American people have accomplished much in the development of a program of secondary education for the youth of this nation, none of us would maintain that the program is perfect, or even all that it should be. In attempting to provide education for all the youth of all of the people we are faced with a very complex and difficult task, and we have not yet as a nation developed in every respect the best program for all concerned. Because secondary education for all is a relatively new development in American life and in the world at large, we need to try out different approaches and procedures, to experiment, to evaluate and to redirect our efforts accordingly, to explore ideas, to debate issues and policies, and to examine practices so that our secondary schools may be the best possible.

What one considers to be shortcomings in secondary education will depend, of course, on one's concepts of the functions and purposes of the secondary school and of its obligations and responsibilities in present-day American life. The criticisms summarized below are frequently directed against secondary schools by educators themselves, by sober-minded and careful students of American life and institutions, and by responsible citizens who are concerned about the program of secondary education being provided the youth of this country today. Most of these criticisms reflect a point of view about an issue of educational theory, but the

criticism will only be presented here; in Chapter 10 we shall analyze these issues. Here, then, are some of the deficiencies of the American program of secondary education, as represented in criticisms made by educators and lay citizens.

1. *Secondary schools have not properly defined their basic functions and purposes in American life.* Secondary education has changed greatly during the past fifty years, not only quantitatively but qualitatively. As a result of these changes, many people vitally interested in the schools believe that the functions and purposes served by the school, as expressed in its program and practice, have been modified improperly and that, as a consequence, the curriculum has been debased.

In recent years a great debate on the purposes and functions of the secondary school has been waged in public life. Dissatisfaction with the present program of secondary education has led to a critical examination of its purposes, some critics of the school maintaining that educators in general have developed programs and policies that have contravened what they conceive to be valid goals of education.

Arthur E. Bestor, Jr., professor of history at the University of Illinois and one of the outspoken critics of the present-day program of the secondary school, believes this to be true and states his views on the proper function of the school in these words:

No agency but the school can provide the systematic, disciplined intellectual training required. This is, and always has been, the primary, indispensable function of the school. The nation is betrayed if the school shirks this responsibility or subordinates it to any other aim, however worthy in itself. The school exists to provide intellectual training, in every field of activity where systematic thinking is an important component of success.¹³

And the blame for any betrayal of the nation in holding fast to this basic purpose of the school, Bestor maintains, falls on the educator: An increasing number of public-school administrators and educational theorists today refuse to define the purposes of the school in terms of intellectual training or of recognized disciplines of science and scholarship.¹⁴

A. Whitney Griswold, President of Yale University, follows much the same line of criticism by decrying the neglect of the traditional subjects of the liberal arts:

Is it any wonder that in this suddenly expanded realm of secondary education, where from time immemorial the liberal arts have had to prove themselves in competition with utilitarian education of all kinds—where they have always had to make a case for themselves or give ground—they gave ground? They did not

¹³ Arthur E. Bestor, Jr., "Anti-Intellectualism in the Schools," *New Republic*, 128:11 (January 19, 1953). Reprinted by permission of the publishers.

¹⁴ *Ibid.*, p. 12.

give it in an objective test of merit or by decision of policy. They gave it by default.¹⁵

Harold W. Dodds, former President of Princeton University, continues the indictment by maintaining:

In doing away with a lot of the so-called "tough" subjects, like foreign languages, history, and mathematics, and substituting "useful" ones like home economics, manual training, physical education, learning to play in the band, and many other worth-while but hardly basic subjects, your child, especially if he is above average, is apt to be short-changed in the matter of developing into a well-rounded, educated person. If he is well-rounded, it's likely to be, as a fellow educator said, "in the manner of a phonograph record, with the same limited repertory."¹⁶

Admiral Hyman G. Rickover, a scientist in charge of the development of nuclear propulsion for the United States Navy, is one of the most outspoken of the critics of the present-day program of the schools. He stated:

All except the academic subjects are of the kind which we might term "know how." They have nothing to do with the school's primary task, which is to teach young minds to think and to train them in the elementary tools of learning. This task can be performed only by the school. Vocational, recreational or life-adjustment training can be and should be obtained elsewhere.¹⁷

Thus, on one hand we have those who believe that the high school is deficient because it does not give proper emphasis to the disciplines of the liberal arts that they believe to be fundamental in a program of secondary education.

On the other hand, educators also criticize the secondary school because its curriculum is inadequate, but for opposite reasons. They charge the high school with being too "academic" and too narrow in its program, and with maintaining a curriculum not adapted to the needs of youth. In 1938, a committee of prominent educators, in listing criticisms of the curriculum of the secondary school of that day, stated:

The curriculum is remote from the student's daily life outside of the school. Despite the efforts of John Dewey and his followers, our public school system still remains aloof from the everyday living of its pupils.¹⁸

¹⁵ A. Whitney Griswold, "What We Don't Know Will Hurt Us," *Harper's Magazine*, 209.80 (July, 1954). Reprinted by permission of *Harper's Magazine*.

¹⁶ Harold W. Dodds, "Your Youngster and the Public Schools," *The American Magazine*, 157:111 (January, 1954).

¹⁷ Rear Admiral Hyman G. Rickover, "Let's Stop Wasting Our Greatest Resource," *Saturday Evening Post*, 229.109 (March 2, 1957). Reprinted by permission of the author.

¹⁸ American Association of School Administrators, *The Commission on Youth Problems, Youth Education Today* (Sixteenth Yearbook; Washington, D.C.: National Education Association, 1958), p. 57.

Yet twenty years later, 1958, a committee of this same organization of school administrators made almost a similar charge against the high school:

The challenging goal of guaranteeing to all normal youth the opportunity to achieve self-realization and social effectiveness is not being attained in the vast majority of our secondary schools. Instead, the accumulation of a four-year block of 16 Carnegie units is still the prevailing gauge of educational growth and development. Too much of our practice is unrelated to the philosophy and purposes of youth education, the ever-pressing demands of our economy and culture, and the needs of young people. A functional, purposeful program of secondary education is a goal yet to be realized in most communities. . . .

One major weakness of the secondary school in many communities is an outmoded, entrenched curriculum which fails to serve effectively the needs of students and the requirements of modern living.¹⁹

This point of view also gave rise to the adoption of the famous Prosser Resolution at a conference on vocational education, convened by the United States Office of Education in 1915. Incidentally, it was this action that led the Office to formulate plans for a program of "life-adjustment" education in the schools, a conception of secondary education that has been repeatedly ridiculed by many of the present-day critics of the secondary school program. The Resolution stated:

It is the belief of this conference that, with the aid of this report in final form, the vocational school of a community will be able better to prepare 20 percent of the youth of secondary-school age for entrance upon desirable skilled occupations; and that the high school will continue to prepare another 20 percent for entrance to college. We do not believe that the remaining 60 percent of our youth of secondary school age will receive the life-adjustment training they need and to which they are entitled as American citizens. . . .²⁰

And so the secondary school of today has been under attack from two opposing forces—those educators and citizens who believe that it has forsaken its time-honored function of training the mind and disciplining the intellect, and those who feel that it has not fully accepted functions and purposes that would commit it to the development of a program for the all-round education of the pupil in important aspects of daily living.

2. *The secondary school has accepted roles and responsibilities and is performing services which are not consistent with its proper function, and which militate against its efforts to fulfill its essential purpose.* This criticism is interwoven with the one just discussed, but it represents a

¹⁹ American Association of School Administrators, *The High School in a Changing World* (Thirty-sixth Yearbook; Washington, D.C.: National Education Association, 1958), pp. 357-358.

²⁰ U.S. Office of Education, *Life Adjustment Education for Every Youth* (Bulletin 1951, No. 22; Washington, D.C.: Government Printing Office, 1951), p. 16.

different facet of one of the stated shortcomings of our secondary school.

Bestor stated the charge in these strong words:

Obviously the school exists to satisfy the needs of individuals and of society. But it is designed to meet, and is capable of meeting, certain needs only. The school is one, but only one, of the agencies of society that minister to young people's needs. The family, the church, the medical profession, the government, private business—all exist to satisfy the needs of men and women, young and old. Some may not do the job as we would wish. But that affords no excuse for the school to neglect its task also, in a vain attempt to remedy the deficiency. The idea that the school must undertake to meet every need that some other agency is failing to meet is a preposterous delusion that can wreck the educational system without contributing anything to the salvation of society.²¹

Admiral Rickover also holds this to be one of the faults of the American high school. In an address before the annual conference of the Thomas Alva Edison Foundation at Detroit in November, 1957, he contrasted it in this respect unfavorably with European schools:

European schools are neither social clubs nor finishing schools. Their objectives are limited and clearly defined: They seek to equip the child with all the intellectual tools he can handle; they nourish his mind with as much general culture as he can absorb; and they give his body all the exercise it can take.

There was a time long ago when our country needed hardy pioneers to conquer a continent rather than educated men; our anti-intellectualism which colors so much of our thinking about education has its roots in this pioneer past. . . . American emphasis on nonacademic school objectives, notably on teaching children manners and social graces, the efforts we make to maintain a uniform level of behavior and accomplishment—all the essentially extracurricular burdens we put on our schools—go back to a time when the school was our best instrument for Americanizing millions of foreigners as rapidly as possible.²²

This problem of what kinds of programs and services the school should offer, in light of the responsibilities of the family and the other social agencies of the community, has greatly concerned many educators too. This widely discussed issue is recognized as one of the central problems of secondary education today. Two educators, Hollis L. Caswell and Arno A. Bellack, state the importance of the matter:

What, for example, is the distinctive function of the school in contemporary society as contrasted with the functions of other institutions like the family and the church? Considerable differences of opinion are to be found among both educators and citizens as to proper limits of the school's responsibility. Yet a

²¹ Bestor, *loc. cit.*, p. 11.

²² Rear Admiral Hyman G. Rickover, *The Balance Sheet on Education: Europe, Russia, United States* (New York: Thomas Alva Edison Foundation, 1957), pp. 17, 23.



What Are the Proper Functions and Purposes of Secondary Education? The modern high school has developed a broad and comprehensive program, designed to prepare youth for participation in life's activities. Driver education is an example of such an addition to the program of studies. (Courtesy of the Oklahoma City Public Schools.)

considered point of view on this issue is the very foundation on which decisions concerning the "fundamentals" must be based.²³

3. *The curriculum of the high school does not give proper emphasis to essential subjects, and pupils are not required to study subjects necessary for their intellectual development and for the promotion of national welfare.* This is a corollary of the previously discussed shortcomings, and

²³Hollis L. Caswell and Arno A. Bellack, "Curriculum Developments," *School Executive*, 74:59 (January, 1955). Reprinted by permission of the publishers.

has in part been considered in those discussions. But attention should be directed to several additional aspects of these criticisms. Because some of its critics believe that the secondary school has failed to define properly its basic functions and purposes, with the result that it has undertaken to provide programs, services, and activities not considered to be consistent with their concepts of function, it follows naturally that they charge the schools with curriculum practices that are not sound. Thus, Bestor added to his criticisms of present-day school practice by stating:

A school that puts the trivia of "life-adjustment" education on a par with rigorous study of the fundamental intellectual disciplines is not vindicating democracy but is doing its best to demonstrate that the opponents of democracy were right when they predicted that a democratic society would be a society without standards or values.²⁴

Certain intellectual disciplines are fundamental in the public-school curriculum because they are fundamental in modern life. . . . Science, mathematics, history, English, and foreign languages are essentials of the secondary-school curriculum because contemporary intellectual life has been built upon a foundation of these particular disciplines.²⁵

Sloan Wilson, who had paid great tribute to the public schools of this country in 1955, wrote much differently in 1958 in a sweeping condemnation of curriculum practices in the school. One of his major criticisms is stated as follows:

Upon arriving at high school today an American youngster is faced with a bewildering choice of literally scores of subjects, many combinations of which can lead to a diploma, and many of which are far easier than physics, mathematics, or a foreign language. He can study marriage, chorus, or "advertising arts." In some schools he must give time to the study of safe driving and the evils of alcohol. Courses in typewriting and dancing vie for his time.²⁶

Probably the most sweeping indictment of present-day curricular practices in the secondary school, however, is made by Mortimer Smith, who caustically attacks many programs developed as a part of the "life-adjustment" movement.²⁷

Even President Eisenhower, in an address on education delivered during American Education Week in 1957, felt it advisable to call the attention of the American people to the problems relating to the school curriculum:

²⁴ Arthur Bestor, *The Restoration of Learning* (New York: Alfred A. Knopf, Inc., 1955), p. 25. Reprinted by permission of the publishers.

²⁵ *Ibid.*, p. 40.

²⁶ Sloan Wilson, "It's Time to Close Our Carnival," *Life* (No. 12) 44:37 (March 24, 1958). Reprinted by permission of Willis Kingsley Wing. Copyright 1958, by Sloan Wilson.

²⁷ Mortimer Smith, *The Diminished Mind* (Chicago: Henry Regnery Co., 1954), Chaps. 2 and 3.

educational level of its citizens, and the competency and vision of its educational leadership. Although it would be very difficult, if not impossible, under our system of local control to hold all high schools to a standard level of quality, yet extreme variation among high schools throughout the nation does not seem consistent with our concepts of equality of opportunity in a democracy.

On the basis of a nation-wide testing program, Professor Benjamin S. Bloom of the University of Chicago, points out the situation and its seriousness:

The states vary considerably in the performance of their high-school Seniors on the different tests. The differences are so great that high school graduates from the lowest states are at a disadvantage in any educational situations in which they are competing with the graduates of the secondary schools from the highest states. The differences undoubtedly have economic, social, and cultural consequences.³⁰

This admitted unevenness in the quality and character of the educational program in secondary schools throughout the country has led some citizens to propose that a rigid system of examinations, administered nationally or by the colleges and universities, or a national program of accreditation be established.³¹ This, it is maintained, would reestablish proper standards of achievement for pupils throughout the nation, and avoid the "watering-down" of the curriculum and the wasting of time on nonessential subjects and activities.

4. *The program of the school does not provide adequately for the education of intellectually gifted pupils in terms of their abilities and capacities.* This shortcoming of our modern secondary school is the fourth facet of the interrelated problems discussed previously.

Criticism has mounted in recent years that the secondary school has neglected seriously the educational needs of gifted and talented pupils. These critics maintain that the secondary school in general does not require such pupils to stretch themselves intellectually and that the standards of educational attainment are set at a level that does not force such pupils to exert high intellectual effort. It is claimed that the work is too easy and that such pupils are not challenged to do the quality of work of which they are capable.³²

³⁰ Benjamin S. Bloom, "The 1955 Normative Study of the Tests of General Educational Development," *School Review*, 64:124 (March, 1956). Reprinted by permission of The University of Chicago Press.

³¹ Bestor, *The Restoration of Learning*, Chap. 22.

³² Rickover, *The Balance Sheet on Education: Europe, Russia, United States*, pp. 27-28.

³³ Rickover, "Let's Stop Wasting Our Greatest Resource," *loc. cit.*, pp. 108-111.



Are the Intellectually Able Pupils Being Challenged to Develop Their Potentials to the Fullest? Individualization of instruction is difficult to achieve for all pupils, but most high schools offer ample opportunities for superior pupils to study advanced courses in major fields of instruction. (Courtesy of the Albuquerque Public Schools.)

Not only do these critics feel that the standards of work are too low; they feel that many intellectually able students are permitted to take subjects in high school which do not contribute significantly to their intellectual growth. Thus the schools are charged with being anti-intellectual. And, of course, it is from this group of pupils that the nation will obtain its corps of trained scientists; hence those concerned about shortages in that profession are also greatly disturbed by the failure of many of our gifted pupils to seek out these subjects and to enter college to become specialists in these fields. Our shortages in scientific and engineering manpower can be alleviated only by stimulating a larger proportion of intellectually able pupils to study scientific subjects in high school and to seek careers in these fields through advanced study. So rather suddenly in this age of scientific achievements, such as earth satellites, and nuclear fission and fusion, the schools have become the targets of sharp and bitter attacks for their failure to offer an ex-

tensive array of advanced courses in science or to induce bright youngsters to enroll in what courses are offered.

5. *The schools have insufficient finances to provide an adequate program of education.* In spite of the lavishness with which the American people support public education in this country, many serious students of education believe that we as a nation still do not spend enough money to provide a good program of education for all youth. Walter Lippmann, a distinguished journalist and commentator on public affairs, wrote in 1951 that

we must, I believe, come to see that the effort we are making to educate ourselves as a people is not nearly equal to our needs and to our responsibilities. . . .

Can it be denied that the educational effort is inadequate? I think it cannot be denied. I do not mean that we are doing a little too little. I mean that we are doing much too little.

. . . If we were not operating at a deficit level, our working ideal would be the fullest opportunity for all—each child according to its capacity. It is the deficit in our educational effort which compels us to deny to the children fitted for leadership of the nation the opportunity to become educated for that task.³³

The percentage of our national income devoted to education has not kept pace with the tasks imposed on the secondary school. The increasing complexity of our society and changes in our national life necessitate more adequate and comprehensive programs of education than ever before. If we are to provide adequate and proper educational opportunities for all of our boys and girls, the American people need to increase substantially the proportionate share of our national wealth being devoted to their education. Two presidential commissions in recent years have both stated emphatically that expenditures for public education in this country must be significantly increased in the years ahead, envisioning an increase of double or even treble the amounts spent at the time the reports were made.³⁴

6. *The rate of attrition in secondary schools is much too high.* We noted in Chapter 2 that about 62 per cent of all youth graduate from high school. While this is a very high proportion, especially when compared to other countries of the world or with figures for earlier periods of our history, it still is not high enough if we are to have an educated citizenry. Certainly most if not all of the boys and girls who are now dropping out of high school before graduation could benefit from school-

³³ Walter Lippmann, "The Shortage in Education," *Atlantic Monthly*, 193:36-38 (May, 1954). Reprinted by permission of the author.

³⁴ The Committee for the White House Conference on Education, *A Report to the President* (Washington, D.C.: Government Printing Office, 1956), p. 7.

The President's Committee on Education beyond the High School, *Second Report to the President* (Washington, D.C.: Government Printing Office, 1957), p. 4.

ing of the proper kind. We need to examine our program of secondary education carefully to see what changes may be called for so that all youth will want to remain until graduation. Changes in the curriculum may be required, administrative practices may need to be modified, or the structure of secondary education itself may call for reorganization. If we believe in education for all youth, then we ought to devise a program that will benefit all youth maximally and yet be a program in which they will want to participate voluntarily.

7. *Many pupils fail to attain a desirable level of achievement and do not possess a high level of skill in fundamentals or an adequate knowledge of our cultural heritage.* The charge is frequently made that many of our high school graduates do not have sufficient grounding in the fundamental skills that should characterize an educated person. These complaints particularly relate to their ability to use spoken and written English and computational skills. But criticism has also been made of their lack of interest in reading good literature, in keeping abreast of the times, or in participating in intellectual activities after leaving school. Bestor, again, voiced the complaints of the critics:

Our standard for high-school graduation has slipped badly. Fifty years ago a high-school diploma meant something. It meant a certain degree of command of certain well-understood fields—mathematics, foreign languages, English, history, science. Today it may mean that for some students. But it frequently means nothing at all in terms of real intellectual skill.³⁵

In a comparable vein, some critics claim that many high school graduates have an inadequate knowledge of basic elements in our cultural heritage, particularly in the areas of history, geography, economics, and science. In fact, scholars in almost any field are likely to see in high school pupils glaring deficiencies in knowledge of their particular subject. In addressing the White House Conference on Education, James R. Killian, Jr., President of the Massachusetts Institute of Technology, rather chides some critics on this point:

Too many college professors think of the high school only in terms of its responsibility to prepare students to do well in the freshman subject taught by them.³⁶

In this connection the question again arises of what constitutes a proper education for youth, for others interested in education claim that our schools fail to help pupils develop good health and sound physical

³⁵ Arthur Bestor, "What Went Wrong with U.S. Schools," from a copyrighted interview in *U.S. News & World Report*, 44:72 (January 24, 1958).

³⁶ James R. Killian, Jr., "What Should Our Schools Accomplish?" Address to White House Conference on Education, November 29, 1955. Press release.

bodies, to give young adolescents a proper knowledge about marriage and family life and sexual behavior, to teach them to appreciate good music or art, or to plan for wise use of their leisure time. Thus, again we must point out that what a person considers to be the deficiencies or shortcomings of programs of secondary education stems from his concept of the basic and essential functions of a secondary school. Hence, teachers in the school and parents and citizens as well must clarify the goals of education.

8. *The school fails to develop proper patterns of behavior, adherence to value patterns accepted as good, or high standards of conduct.* Probably few if any of us exemplify fully in our day-to-day living the values and codes of behavior accepted as valid and proper in American life. And so it is with young adolescents enrolled in our high schools. But some critics of the school feel that the school is not doing what it should and can do to inculcate ideals and values and to foster their observance in daily living. Teen-agers are charged with being unruly, antisocial, delinquent, inconsiderate, irresponsible, undisciplined, and with exhibiting similar traits of behavior that are not approved by the critics of the moment. Whatever serious shortcomings some small proportion of school-age youth may have in their character traits some people are prone to blame on the schools, being quick to allege that certain aspects of the program or certain policies of the school contribute to such behavior.

9. *Methods of teaching and of organizing instruction do not conform adequately to what is known about the psychology of learning or human motivation.* Psychology is a relatively new field of investigation, and much of our knowledge about the nature of learning and how learning may best be guided and directed is of recent origin. Its translation into practice has lagged woefully in many secondary schools of the country. Even if it is planned at all in terms of psychological principles, much teaching carried on in classrooms today is still based on psychological principles and concepts that have been repudiated or significantly modified by more recent findings. But it may well be pointed out that the adaptation of teaching methods and instructional organization to modern findings of psychology is not an easy task for even the most skillful of teachers. Much progress has been made, as was pointed out in listing teaching methods as an achievement of the school. Compared with fifty years ago, great progress has been made in improving teaching, but much more could be done and is being done in our best schools.

Some also criticize the schools for their slowness in making use of new aids to instruction and materials for teaching. Although many schools pride themselves on their use of such aids, most of our teachers quite largely ignore them, and rely chiefly on a single textbook, perhaps sup-

plemented on occasion by a few references or other bits of material. Some educators believe that television offers great promise for upgrading the instructional program of the school, but high schools have been slow in even experimenting with this new medium.

10. *The high schools have been charged on occasion with teaching beliefs and principles that are not consistent with our American traditions.* For a time in the 1950's certain individuals and organized pressure groups charged the schools with advocating what these critics claimed were "anti-American" doctrines and beliefs. The threat to good schools was serious in a number of communities, where bitter wrangles broke out over the patriotism of teachers, the beliefs and views set forth in certain textbooks used, and the nature of the subject matter taught in the social sciences. It was indeed a critical time for educators who sought to protect the schools from falling under the domination of groups that wanted to mold the schools to their own ends and purposes. Fortunately, most of the school systems of the country escaped this sort of criticism in its more serious form, but educators everywhere became greatly concerned over these charges.³⁷

Although such attacks still break out in some local areas from time to time, in general they have subsided throughout the country and most citizens seem satisfied that the schools are not teaching un-American doctrines.

In placing in juxtaposition the achievements and the shortcomings of secondary education in the United States, we should not make the error of weighing one against the other and trying to strike a balance of goodness, for these are qualitative matters and represent different points of view, as well as different degrees of significance. Even though the secondary school does have some shortcomings, as even its most ardent supporters are quick to admit, it still stands as one of the great social attainments of the American people. Its contribution to human progress and advancement has been immeasurable. We are interested in its shortcomings as a basis upon which to make changes so that it will even better serve the people of this nation. A very astute evaluation of the schools was made by Defense Secretary Neil H. McElroy in addressing the opening session of the President's Committee for the White House Conference on Education, of which he was then chairman:

American schools today present us, I believe, with a paradox: they have improved so fast for many years, and yet they are still so far from being what we want and need. Our schools have shown progress, but they simply have been

³⁷ A brief analysis of some of the more active organizations that lead in these attacks is contained in Robert A. Skaife, "Groups Affecting Education," in *Forces Affecting American Education* (1953 Yearbook of the Association for Supervision and Curriculum Development; Washington, D.C.: The Association, 1953).

unable to keep up with the rush of history. When we discuss the shortcomings of our schools, however, let us not sell ourselves short. Never in the history of the world has there been a nation where so many people could get so much education as in the United States today. We agree that we have much further to go, but we should not obscure the triumph of making so much education available to so many. This is surely one of the proudest achievements of any nation in any age.³⁸

President Eisenhower spoke in much the same vein in paying tribute to the American program of secondary education:

By every step taken to banish ignorance, we have increased our hold on liberty. By every measure taken to enlarge our comprehension of the world in which we live, we have amplified the possibilities for human happiness. We possess in our land a largeness of justice and freedom beyond our forefathers' dreams, because the education of our youth has been a primary goal of this Nation.³⁹

For Further Study

Benjamin, Harold R. W. "The Saber-Tooth Tiger Returns," *Bulletin of the National Association of Secondary School Principals* (No. 237), 42:358-366 (April, 1958)

A brilliant analysis of ways in which the American people and secondary school educators may approach the solution of our major educational problems.

Bereday, George Z. F. "Selective Education Versus Education for All," *Teachers College Record*, 58 198-206 (January, 1957).

Discusses in a very insightful manner some of the issues involved in educating all youth in a democracy, and sounds a warning about practices that would lead to selectivity.

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The Committee for the White House Conference on Education. *A Report to the President*. Washington, D.C.: Government Printing Office, 1956.

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An analysis of some of the problems facing the schools today, and proposals for adjudication of differences in points of view.

4

The Development of American Secondary Education

The secondary school today should be viewed in historical perspective so that we may formulate a clear concept of its functions, purposes, and program, properly understand its practices, and definitively establish the principles that should guide planning. A knowledge of its historical traditions provides an insight into many of its achievements, as well as its shortcomings, and furnishes a starting point for evaluating practice and formulating plans for its improvement. Consequently, in this chapter consideration will be given to the historical roots of the American secondary school.

The Establishment of Secondary Schools in the United States

The origin of the American secondary school lies in the English system of secondary education that prevailed in the mother country during the sixteenth century. The model for these English schools (commonly known as Latin Grammar Schools) was the school founded by John Colet, Dean of the Cathedral, at St. Paul's Cathedral in London about 1510. Colet was strongly imbued with the spirit of classical Humanism that had developed as a part of the Renaissance of learning in Western Europe in the fifteenth and sixteenth centuries.

Incidentally, Humanism is a term used to denote a concept of education which looks to the ancient classics for authority as opposed to religion, nature, or philosophy. Humanism put great emphasis on grammar and rhetoric as the prime elements in education and held that human intelligence can best be developed by a study of the great classical masterpieces of Greek and Latin literature, not only for their rhetorical

style and use of grammar but for their literary excellence as well. Colet's instructions relative to the curriculum of his school illustrate the humanistic program of the times:

As touching in this school what shall be taught of the Masters and learned of the scholars it passes my wit to devise and determine in particular but in general to speak and sum what to say my mind, I would they were taught all way in good literature both Latin and Greek, and good authors such as have the very Roman eloquence joined with wisdom specially Christian authors that wrote their wisdom with clean and chaste Latin other in verse or in prose, for my intent is by this school specially to increase knowledge and worshipping of God and our Lord Christ Jesus and good Christian life and manners in the children¹

The grammar school developed rapidly in England, since many of the older monastic and cathedral schools were taken over and converted to this type of school during the Reformation. New ones were founded to take care of the sons of the rising middle class of landowners, traders, and merchants. It is estimated that as many as five hundred were in existence at about the time of American colonization.²

This is the type of secondary school known to and attended by many of the leaders in the English colonization of America. This is the school that served as a model for the establishment of secondary schools in the earliest period of colonization in Virginia and Massachusetts.

THE LATIN GRAMMAR SCHOOL IN AMERICA

Plans were made for the establishment of a grammar school in Virginia as early as 1621, when the parent company, the Virginia Company, set aside land for the purpose and decreed that a school should be founded. But a serious blow to the colony caused by the Indian massacre of 1622, and the failure of the Virginia Company in 1624 seems to have prevented the establishment of the school; certainly no lasting institution was created.

The Puritans in Massachusetts were more fortunate in their efforts to found a school, for the Boston Latin School was established in 1635. It has had a continuous existence ever since, and is now serving as one of the secondary schools of that city. The school was authorized at a Boston town meeting on April 23, in which the citizens voted that one

¹ Quoted with modern spelling in Edward Ellsworth Brown, *The Making of Our Middle Schools* (New York: Longmans, Green & Company, 1902), p. 14. Reprinted by permission of the publishers.

² R. Freeman Butts, *A Cultural History of Western Education* (2d ed.; New York: McGraw-Hill Book Company, 1935), p. 210.

trate, to put forth apprentices the children of such as they shall (find) not to be able and fit to employ and bring them up.⁷

The law did not establish schools as such, for education in the rudiments was still regarded as the responsibility of parents or the masters of apprentices. This was consistent with practices in England, for the government of that country made no provision for the establishment of schools for the education of children in the mother tongue, assuming that this was a responsibility of parents and masters of apprentices. They could instruct the children themselves, employ tutors for the purpose, send their children to the parish school if one existed, or engage a neighboring housewife to teach them (the basis for the so-called dame schools).

The most significant of the colonial laws, however, was the famous "Old Deluder, Satan" Act of 1647:

It being one chief project of the old deluder, Satan, to keep men from the knowledge of the Scriptures. . . . It is therefore ordered, that every township in this jurisdiction, after the Lord hath increased your number to 50 householders, shall then forthwith appoint one within their town to teach all such children as shall resort to him to write and read, whose wages shall be paid either by the parents or masters of such children, or by the inhabitants in general . . . provided, those that send their children be not oppressed by paying much more than they can have them taught for in other towns; and it is further ordered, that where any town shall increase to the number of 100 families or householders they shall set up a grammar school, the master thereof being able to instruct youth so far as they shall be fitted for the university, provided that if any town neglect the performance hereof above one year, that every such town shall pay 5 pounds to the next school till they shall perform this order.⁸

These two acts are very important milestones in the development of a system of education in this country, for they (1) clearly established the authority of the civil government (even though in the Massachusetts Bay Colony it was the handmaiden of the church) over the education of children and the establishment of schools, (2) made the education of the child (but not school attendance) compulsory, (3) compelled communities to establish and operate schools, (4) recognized the necessity of providing opportunities for youth to obtain an education in their local communities, and in this case as preparatory to college, and (5) authorized public support of these schools. In general, the passage of these acts within the early years of the founding of the colony shows the concern of the colonists for the proper education of their children.

Most of the other New England colonies followed quite closely the

⁷ Quoted with modern spelling in Ellwood P. Cubberley, *Readings in Public Education in the United States* (Boston: Houghton Mifflin Company, 1931), pp. 16-17. Reprinted by permission of the publishers.

⁸ *Ibid.*, pp. 18-19.

pattern established by the Massachusetts Bay Colony. Connecticut enacted the Massachusetts Acts of 1642 and 1647 verbatim in 1650, and New Haven passed similar legislation in 1656. When New Hampshire became a separate colony it, too, passed similar laws. Plymouth relied on private education for fifty years, but in 1670 it established a town school, and in due time supported it by public taxation. In 1692, when it was incorporated into the Massachusetts Bay Colony, it, of course, came under the provisions of the laws of 1642 and 1647.

In Virginia, and other southern colonies as they were established, education was largely a private affair, following closely the example of England. For those parents who could afford it, tutors were employed or children were sent to private schools. A few endowed schools were established, but no general system of secondary schools, such as was established in New England, was even attempted.

In the middle colonies, the responsibilities for education devolved principally upon the churches. This was due not only to the English origins of the colonies, for the government in the mother country did little about the establishment of schools, but also to the fact that these colonies were often inhabited by diverse religious groups, who wanted responsibility for their own religious and educational advancement. Penn attempted to develop civil control over education in Pennsylvania, but in time his efforts failed and education became a matter for the church to handle. And thus it was in most of the middle colonies. Often the colonial government enacted laws relative to education, but conflicts over control of these colonies, some dissension among the various groups themselves, and finally the transference of governmental control to the crown militated against attempts to establish a system of schools under civil control. So what secondary education existed in these colonies throughout the remainder of the seventeenth and most of the eighteenth century was provided through the churches or by private tutors. However, most of the colonies passed laws that required the children of poor parents to be taught a trade through the apprentice system.⁹

THE NATURE OF THE LATIN GRAMMAR SCHOOL

As is to be expected, the Latin Grammar Schools varied considerably in program and quality of instruction, being largely dependent on the competency of the instructor. Although the schools were established to teach Latin and Greek, there is evidence that some of the schools adapted themselves to the exigencies of the situation and gave instruction in English, and even in reading and writing. This was particularly true in

⁹ See Carl Van Doren (ed.), *Benjamin Franklin's Autobiographical Writings* (New York: The Viking Press, 1945), pp. 220-230.

communities where an elementary school for teaching the rudiments might not be available. In later years, as interest in the study of Latin declined, particularly among the new commercial classes of people, undoubtedly some of these schools adapted themselves to new demands of the leading citizens of the community for a more practical education. But in general, instruction was designed to prepare the boys to enter college, and in those communities near Harvard, Yale, and other colleges as they came to be established, instruction was primarily devoted to Latin and Greek, and was rigorous indeed. Admission requirements to Harvard required an ability to read and speak Latin, a wide reading in Latin literature, and an ability to decline Greek verbs, so naturally the Latin Grammar Schools established by these same colonists to prepare for Harvard provided such instruction.

But the acts establishing some of the schools also provided for instruction in English. Thus in establishing a school in 1639 the Dorchester (Massachusetts) citizens provided: "This rent of 20 pounds a year to be paid to such school master as shall undertake to teach English, Latin, and other tongues, also writing." In fact, there is evidence that in the course of time, a number of these secondary schools really became English grammar schools, teaching English, writing, arithmetic, and other subjects in addition to the classical Latin and Greek. They may have even been adjuncts of the reading and writing school in some frontier communities, teaching the classics only when some pupil wanted it for college preparation.¹⁴

The regimen of the grammar schools was rugged. Accounts of these early schools show that the school day extended from as early as seven in the morning to four or five o'clock in the afternoon, with two hours off at noon. School was in session throughout the year, with only an occasional holiday. Memorization was the primary method of teaching, and the discipline was harsh and even cruel at times.

Boys entered the school when they were about seven, and remained until they were ready to pass the college entrance examinations, often a period of about six or seven years, or until they just dropped out. Thus, many of these youngsters entered college at about the age of fourteen.

Even though the Latin Grammar School was basically an English institution transplanted to a pioneer country, it did represent an important phase of the development of the American secondary school. In establishing the only kind of secondary school with which they were familiar, the colonists kept alive the traditions of education among the people of this new country, and thus provided a base from which a more

¹⁴ Clifford K. Shipton, "Secondary Education in the Puritan Colonies," *New England Quarterly* (No. 4), 7: 646-661 (December, 1934).

appropriate kind of institution was later to be developed. The experience gained by the colonists in establishing, organizing, and governing secondary schools enabled them to refine the pattern and structure as new demands and conditions arose. Fortuitous circumstances in New England, where the congregation of the church and the governing body of the community were one and the same thing, gave rise to the concept of community or public support of the school and control by the citizens of the community through their town meetings. The setting aside of public land for support of the school and in some instances the agreement of the householders to pay sums for this purpose set the pattern of public support for education at a time when it was financed and controlled by the church or private groups in England and other European countries.

THE DECLINE OF THE LATIN GRAMMAR SCHOOL

In spite of the significance we attach today to the Latin Grammar School as the first step in the founding of secondary schools in this country, the institution flourished only under difficulty, even in New England. This might be expected under the conditions of pioneer life, especially the farther the settlements became removed from Harvard and the centers of culture around Boston and New Haven. The records of the times show that even though Massachusetts raised the fine to 30 pounds and the size of the town required to establish a grammar school to 150 families in 1718, many communities simply did not establish a school, preferring to pay the fine. A number of communities petitioned the General Court for exemption from the law. In the middle and southern colonies, where the school existed only on a church or private basis in a few of the larger communities, its importance also declined. As an educational agency the Latin Grammar School reached its pinnacle near the end of the seventeenth century, but thereafter the people largely turned to other methods of promoting learning in the colonies.

The decline of the Latin Grammar School stemmed from a number of facts: (1) its early concern for humanistic learning devolved into a meaningless and formalized study of Latin grammar and rote memorization of Latin from a few authors—a type of learning that certainly had little relationship to the needs of a citizenry settling a new continent; (2) it ignored entirely the needs of a large body of influential citizens engaged in commerce, trade, government, industry and agriculture; (3) only a few young men planned to enter college, and there was small reason for others to attend; (4) it utterly failed to include in its curriculum science and mathematics, which were of increasing interest and importance to the people; (5) it divorced itself from the people by re-

quiring the use of Latin as a mode of written and even spoken language instead of the vernacular language and literature; and (6) it was being supplanted by new types of schools that proved to be far more popular with the people.

During this same period (the seventeenth century) the narrow, hollow kind of education that had developed in the Latin Grammar Schools was being subjected to attack in England and Western Europe. Francis Bacon, John Milton, John Locke, Montaigne, and Comenius were all vigorous in their criticism of the pedantic nature of education, which had come to emphasize form rather than substance. Exciting developments in science and the works of a whole new group of philosophers and scholars on the continent and in England were all published in the native tongue of the country, not in Latin, as had been the case a century earlier, and this contributed to a loss of interest in the study of Latin and Greek.

Development of the Academy

The settlement and growth of America, the expansion of trade and commerce, the movement westward, with the establishment of new frontier towns, the growth of the functions of civil government at the expense of the church, the increase in the diversity of religious sects, and similar movements all set the stage for the development of a new type of educational program—the academy.

THE PRIVATE-VENTURE SCHOOL

The rise of the private-venture school, run by teachers as a means of earning a livelihood, laid a foundation for the academies. These private schools are not to be confused with Latin Grammar Schools which, in a sense, were private too; rather, in these instances individuals simply offered their services in instructing the youth in practical subjects desired by them. In an account of the development of these schools in the colonies, Seybolt cites many advertisements that appeared in journals, beginning early in the eighteenth century, in which instruction in many practical subjects was offered. Thus, this advertisement appeared in the *American Weekly Mercury* during October and November, 1723:

There is a School in New York, in the Broad Street, near the Exchange where Mr. John Walton, late of Yale-Colledge, Teacheth Reading, Writing, Arithmatick, whole Numbers and Fractions, Vulgar and Decimal, The Mariners Art, Plain and Mercators Way; Also Geometry, Surveying, the Latin Tongue, and Greek and Hebrew Grammers, Ethicks, Rhetorick, Logick, Natural Philosophy

and Metaphysicks, all or any of them for a Reasonable Price. The School from the first of October till the first of March will be tended in the Evening ¹¹

Even in venerable Boston, where the Latin Grammar School was still flourishing as a preparatory school for Harvard, this announcement appeared in the *Boston News Letter* of March 14-21, 1709:

OPPOSITE to the Mitre Tavern in Fish street near to Scarlets Wharff, Boston, are Taught Writing, Arithmetick in all its parts, And also Geometry, Trigonometry, Plain and Spherical, Surveying, Dialling, Gauging, Navigation, Astronomy; The Projection of the Sphere, and the use of Mathematical Instruments: By Owen Harris.¹²

Seybolt supplies us with many such illustrations of "practical" schools that had sprung up to provide young and old alike instruction in subjects of immediate value to them in their daily living. Following the precedent of the Latin Grammar School and of the ordinances in New England establishing grammar schools, these schools also became known as "grammar schools," "English Schools," or "English Grammar Schools." Seybolt quotes an announcement, published in 1774, that describes in detail the program to be offered in "The English Grammar School" operated by Thomas Byerley and Josiah Day.¹³

The offerings of these schools were not dictated by college entrance requirements or even by the traditions of classical education, as was true of the Latin Grammar School. The English Grammar School, or a comparable school known by other names or often not named at all, developed in response to the needs of many people not interested in preparing for the ministry or in acquiring the "culture" associated with an elite class. It prepared for the workaday world and gave its pupils those elements of an education useful to them in life. But it is also to be noted from Seybolt's lists of announcements of these schools that many also gave instruction in the classical languages of Latin and Greek if desired, so that those interested in higher education could be prepared for admission even though a Latin Grammar School might not exist in the city. The development of these English grammar type of schools largely centered in the cities of the middle and New England colonies. Even Seybolt's extensive review of the literature of this first part of the eighteenth century contains hardly a reference to the development of such schools in the South.

¹¹ Quoted in Robert Francis Seybolt, *Source Studies in American Colonial Education: The Private School* (Bulletin No. 28, Bureau of Educational Research, University of Illinois, College of Education; Urbana: The University, 1925), p. 99.

¹² *Ibid.*, p. 35.

¹³ *Ibid.*, pp. 96-98.

As Seybolt points out, these schools were not academies and should not be so regarded. But they, in part at least, were forerunners of the academies that developed somewhat later in the 1700's.

FRANKLIN'S ACADEMY

The institution that was to dominate American secondary education during the last portion of the eighteenth and most of the nineteenth century—the academy—stems from a proposal published by Benjamin Franklin in 1749 called, "Proposals Relating to the Education of Youth in Pensilvania."¹⁴

Just what the antecedents of Franklin's plan were is not clear, but very likely he was impressed by the programs of the English Grammar Schools and the private-venture school. He himself had been taken out of a Latin Grammar School by his father and placed in a school for writing and arithmetic and later apprenticed as a printer,¹⁵ so he was familiar with the more practical schools of the day. In his autobiography, he stated that he was distressed by the lack of provisions "for a compleat education of youth" in Pennsylvania. As early as 1743 he had formulated a plan for an academy, but the man he wished to make head of the school was not interested and he could find no one else available at the time.

The term "academy" originated from Greece, where it designated a suburb of Athens that was a public pleasure ground. It was here that Plato carried on discussions with his pupils, and here his followers later established a school. But in modern usage the term comes from the Renaissance, for at that time academies represented associations of learned men who came together for the advancement of knowledge through study together. It had an extensive development in Italy and France during this period. In England, a proposal to establish an academy was first made by Milton in 1644. Later the academies did develop in the mother country as educational institutions for the dissenters.¹⁶

Since Franklin had spent a brief time in England in 1724 it is quite possible that he learned about such schools there. Franklin's pamphlet was widely distributed in Philadelphia, and the campaign he initiated to raise funds for the establishment of the academy resulted in the subscription of at least 5,000 pounds, according to Franklin's estimate. Those joining in the project selected a group of twenty-four trustees

¹⁴ The text of this proposal is readily available to the reader in Edgar W. Knight and Clifton L. Hall, *Readings in American Educational History* (New York: Appleton-Century-Crofts, Inc., 1951), pp. 74-80.

¹⁵ Van Doren, *op. cit.*, pp. 220, 507.

¹⁶ Brown, *op. cit.*, pp. 155-177.

and approved a constitution for the government of the school. Some years later Franklin wrote that it opened in 1719, but others set the date of establishment as 1751, when it obtained permanent quarters. In due time the school was chartered by the proprietaries of the province as The Academy and Charitable School in the Province of Pennsylvania, and grants of land were made by the proprietaries and contributions were received from England.

Franklin's concept of the function of his academy is best stated in his own words:

As to their Studies, it would be well if they could be taught *every thing* that is useful, and *every thing* that is ornamental; But Art is long, and their Time is short. It is therefore propos'd that they learn those thing that are likely to be *most useful* and *most ornamental*. Regard being had to the several Professions for which they were intended.¹⁷

The academy was organized in two schools, the Latin and the English, with a subsidiary school, the mathematical, being added later. Each was under a separate master. The tuition fee in each school was four pounds a year. In 1751 a philosophical school was added, with the result that in 1755 the institution was rechartered as the College, Academy, and Charitable School of Philadelphia, with the Latin and philosophical schools constituting the college, and the English and mathematical schools the academy. The charitable school was operated by the trustees in fulfillment of an agreement made in 1751 in obtaining the building. Incidentally, the College later became the University of Pennsylvania.

But the academy which Franklin nurtured never fulfilled his dreams for a new type of educational opportunity for the youth of the day. He had envisioned a school that would emphasize English, writing, history, mathematics, science, modern languages, gardening, agriculture, commerce, bookkeeping, geography, morality, drawing, and similar areas of study, although he also endorsed the teaching of Latin and Greek, but would not require any language, ancient or modern, of all students. He believed it to be essential that they study English, mathematics, and other subjects of a practical nature. But the hold of the classical tradition was too great, and soon, as Franklin himself pointed out some years later in a strong letter of protest to the trustees, the English school was relegated to a role of minor importance and the Latin school was made the dominant school. The "Latinists" decried the English school as useless and were incensed to think that a school that taught the "vulgar tongue" and sciences in that tongue should ever be a part of a college such as they considered their institution to be. Franklin pro-

¹⁷ Knight and Hall, *op. cit.*, pp. 76-77.

posed that the English school be separated from the Latin school so that it could more readily carry out the program he had recommended.

Nevertheless, Franklin's efforts in Pennsylvania resulted in the founding of a new type of institution for secondary education. Throughout the colonies a number of these schools were established prior to the Revolution. The name "academy" was used rather loosely, but in general the term was used to designate a school that provided instruction in English and many of the more practical subjects, although most of them did offer the classical subjects that were necessary for admission to college. Brown insists, however, that the institution at Philadelphia was the only one "regularly incorporated under this designation previous to the breaking out of the Revolution."¹⁸

THE RISE OF THE ACADEMY

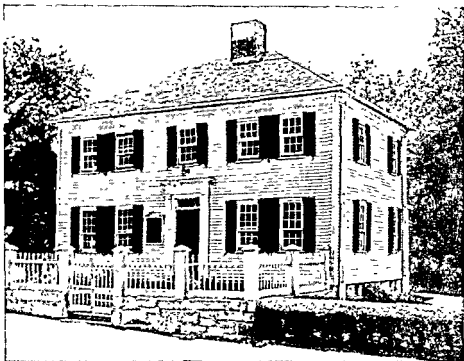
In the last quarter of the eighteenth century the academy movement spread rather rapidly throughout all of the country, but particularly in New England and the middle states. Two academies founded by the Phillips family at Andover (Massachusetts) in 1778, and Exeter (New Hampshire) in 1783 served as models for many of these new schools. The Andover academy was the first to be chartered in all of New England. The contrast to the old Latin grammar school of a century earlier is well shown by the statement of the purpose of the academy at Andover:

... the *first* and *principal* object of this Institution is the promotion of true PIETY and VIRTUE; the *second*, instruction in the English, Latin, and Greek Languages, together with Writing, Arithmetic, Music, and the Art of Speaking; the *third*, practical Geometry, Logic, and Geography; and the *fourth*, such other of the liberal Arts and Sciences or Languages, as opportunity and ability may hereafter admit, and as the TRUSTEES shall direct.¹⁹

Following the Revolution, as the new states generally undertook the development of systems of education for the people, the academy rapidly reached its zenith in importance, serving as the primary agency for secondary education until the Civil War, and continuing as a major factor in the educational program of the nation until late in the nineteenth century. The old colonial grammar schools had practically ceased to exist, in spite of the fact that the famous law of 1647 had remained in force in Massachusetts, with only minor changes being made in the size of the town required to establish a grammar school and an increase in the fine assessed for failure to maintain it. In fact, even Massachusetts

¹⁸ Brown, *op. cit.*, p. 190.

¹⁹ *Ibid.*, p. 195.



Phillips Exeter Academy, 1783. The original building, which housed the academy at the time of its founding in 1783, shown here, is still used as one of the buildings of the institution. (Courtesy of the Phillips Exeter Academy.)

accepted the inevitable and in 1797 gave the academies official status as a part of the educational program of the state.

The academies were not public institutions in the sense of being established and operated by public bodies, as had been the grammar schools of New England and the public high schools of today. Some were founded and operated by churches, some by colleges, but many of them by public-spirited citizens on a voluntary basis. Often they were chartered or authorized by law or incorporated under law. In many states grants were made by the state, often in the form of public lands, for the establishment and operation of the academy. In some cases, support in the form of an annual appropriation was made to state-authorized institutions. In fact, rivalry for state funds sprang up in some sections between academies and the colleges. Several elaborate plans were formulated for providing an entire state system of academies in a number of states: Jefferson's proposals for Virginia, and laws in Maryland, Louisiana, Missouri, Indiana, and possibly other states.²⁰ None of these plans were ever carried out, but they show the interest of the citizens of these

²⁰ *Ibid.*, Chap. 10.

new states in education and also the importance which the academy held in American life.

The curriculum was broad and rather comprehensive in contrast to that of the Latin Grammar School. As the institution became more firmly established and was made a part of the educational system of the states, the curriculum assumed greater uniformity and organization. Usually the offerings were organized into two departments—the classical and the English. The classical was usually a four-year course and emphasized Latin and Greek, but English grammar, geography, arithmetic, algebra, geometry, and ancient history were common offerings. Typical subjects in the English department included geography, rhetoric and composition, arithmetic, geometry, algebra, declamation, English grammar, ancient, modern, and American history, trigonometry, surveying, navigation, chemistry, natural philosophy, and logic. But in later years, especially after the public high school became the favored institution in most communities and states, the curriculum of the academy became classical in nature, and the institution became primarily a narrow, rigid college preparatory school, especially in New England and the eastern states. In fact, in the first report of the United States Commissioner of Education (1868), a principal of one of the Massachusetts academies vigorously maintained that the academy should carry the primary responsibility for preparing pupils for college and that the new public high school was not designed or prepared to undertake this task.²¹

The average age of the pupils was higher than that in the Latin grammar school. A large proportion of the pupils in many academies came from a distance. In due time dormitories were added to the schools for those living out of the community. Sports became a part of the activities of the school, and clubs and societies were organized. Many of them, particularly in the latter period of their popularity, accepted girls as students. Barnard presents figures to show that in 1850, at the height of their popularity, there were over 6,085 academies, enrolling 263,096 pupils.²²

CONTRIBUTION OF THE ACADEMY

Although the academy was superseded by a distinctly new American secondary school, it nevertheless contributed significantly to the advancement of education in this country. It was a popular institution in

²¹ Charles Hammond, "New England Academies and Classical Schools," in *Report of the Commissioner of Education: 1867-1868* (Washington, D.C.: Government Printing Office, 1868), pp. 403-429.

²² "Educational Statistics of the United States in 1850," *American Journal of Education*, 1:368 (March, 1856).

its heyday because it endeavored to serve the needs of the people, particularly the middle classes engaged in commerce, agriculture, manufacturing, and the trades. Although the New England colonies had unsuccessfully tried to force the people to establish the grammar school, the citizens willingly banded together to found academies. And in the other sections of the country, which previously had had few provisions for secondary education, the academy flourished. Thus it raised the educational standards of the people and engendered a rising interest in secondary education.

Its break with the classical tradition and the development of a broad curriculum laid the foundation for modern secondary education. The development of the academy is further evidence of the growth of a democratic conception of man and society, for it exemplified a method whereby the people could band together to achieve commonly accepted purposes. It stood as a symbol of the principle that the common people, rather than a privileged few, were to be the beneficiaries of education. Secondary education was accepted as the prerogative of the people, and the citizens saw to it that provisions were made for the education of their youngsters. A further step was the acceptance of girls into the secondary schools.

Even though some of the academies were established and controlled by church groups, the fact that many others were independently governed served to free secondary education of sectarian control. Moreover, since many of them received public funds in one manner or another, the principle of public support of secondary education was strengthened. Yet this institution did not become the capstone of the common school system of this great, vigorous, democratic people.

The Establishment of the American High School

The first American public high school was established in Boston in 1821 in response to an interest on the part of the citizens in new educational opportunities for their children. But its antecedents were much earlier. The brief sketches above show that the idea of public schools under public control and financed in part by public funds had been accepted in many colonies and later in the states; the idea of a secondary school that provided a curriculum of interest to the youth of the more common classes of people had been accepted; and state systems of free, public elementary schools had already been established in most states. In fact, many of the elementary schools were adding a higher department, sometimes called a "grammar school." Connecticut passed a law in 1798 that permitted a school district, upon approval by two thirds of the voters, to establish a "higher" school to instruct

youth in English and other subjects, including Greek and Latin, if any one desired them.²³

THE BOSTON ENGLISH HIGH SCHOOL

The concepts basic to the founding of this new school in Boston are well stated in the report adopted by the Boston town meeting on January 15, 1821:

The present system, in the opinion of the Committee, requires still further amendment. The studies that are pursued at the English grammar schools are merely elementary, and more time than is necessary is devoted to their acquisition. A scholar is admitted at seven, and is dismissed at fourteen years of age; thus seven years are expended in the acquisition of a degree of knowledge, which with ordinary diligence and a common capacity, may be easily and perfectly acquired in five. . . . This evil, therefore, should be removed, by enlarging the present system. . . .

Nor are these the only existing evils. The mode of education now adopted, and the branches of knowledge that are taught at our English grammar schools, are not sufficiently extensive nor otherwise calculated to bring the powers of the mind into operation nor to qualify a youth to fill usefully and respectably many of those stations, both public and private, in which he may be placed. A parent who wishes to give a child an education that shall fit him for active life, and shall serve as a foundation for eminence in his profession, whether Mercantile or Mechanical, is under the necessity of giving him a different education from any which our public schools can now furnish. Hence, many children are separated from their parents and sent to private academies in this vicinity, to acquire that instruction which cannot be obtained at the public seminaries. Thus, many parents, who contribute largely to the support of these institutions, are subjected to heavy expense for the same object, in other towns.

The Committee, for these and many other weighty considerations that might be offered, and in order to render the present system of public education more nearly perfect, are of the opinion that an additional School is required. They therefore recommend the founding of a seminary which shall be called the English Classical School, and submit the following as a general outline of a plan for its organization and of the course of studies to be pursued.

1st. That the term of time for pursuing the course of studies proposed, be three years.

2ndly. That the School be divided into three classes, and one year be assigned to the studies of each class.

3rdly. That the age of admission be not less than twelve years.

4thly. That the school be for Boys exclusively. . . .

²³ B. A. Hinsdale (comp), "Documents Illustrative of American Educational History," *Report of the Commissioner of Education for the Year 1892-93* (Washington, D.C.: Government Printing Office, 1893), II, 1225-1244.

The Studies of the First Class to be as Follows:

Composition.	Declamation
Reading from the most approved authors.	Geography
Exercises in Criticism; comprising critical analyses of the language, grammar, and style of the best English authors, their errors & beauties.	Arithmetic continued

The Studies of the Second Class

Composition.	Continued	Geometry.
Reading.		Plane Trigonometry; and its application to mensuration of Heights and Distances.
Exercises in Criticism.		Navigation.
Declamation.		Surveying.
Algebra.		Mensuration of Superficies & Solids.
Ancient and Modern History and Chronology.		Forensic Discussions.
Logic.		

The Studies of the Third Class

Composition;	Continued	Natural Philosophy, including Astronomy;
Exercises in Criticism;		Moral and Political Philosophy. ²⁴
Declamation;		
Mathematics;		
Logic;		
History; particularly that of the United States;		

Thus we have the rationale for a new secondary school. The high school was not founded because of discontent with the program of the academy, as the academy had previously been established in protest against the Latin grammar school; rather the high school was an effort to make the advantages of the academy available to youth generally, since some parents were not able to send their children to an academy. As the value of an education became understood and appreciated by the people, it seemed only natural to our democratically minded forefathers to make it available to all who wished to benefit. The school opened in May, 1821, with a membership of over one hundred pupils. It should be noted that the English Grammar Schools referred to in the report of the committee are not the same type of school as the Latin Grammar Schools established in early colonial days. These were part of the common school system—an upper elementary school that ac-

²⁴ Quoted in Brown, *op. cit.*, pp. 299-301.

cepted children after they were able to read and write, much as we refer to the grammar grades today.

The minutes of the Boston school committee for 1824 refer to the school as the English High School, the name by which it came to be known, rather than to its original name, the English Classical School. The change in name was probably due to several factors: for one thing the school was not a classical school and made no pretense of offering a classical curriculum, so another name was desirable; secondly, a university professor, John Griscom, from New York, had written rather extensively in a Boston journal in 1824 about the Edinburgh High School, an institution that had already had a long and distinguished history in Scotland. Griscom proposed that a high school be established in New York. Indeed, such a school was opened in 1825 by a private society known as the "High-School Society." In any case, the name "high school" is the one by which this new kind of school became known as it spread throughout the country.

DEVELOPMENT OF THE HIGH SCHOOL

Boston opened a high school for girls, based on the monitorial system which was then receiving some support in this country, but the school committee closed the school two years later because it was unable to afford the costs of providing accommodations for all that sought admission. Other towns in New England soon followed the lead of Boston and established high schools, among them being Plymouth, Salem, Worcester, and Lowell. A permanent basis for the high school was provided in the first high school law in the United States, passed by Massachusetts in 1826. True, the law does not call for the establishment of high schools by name, but the law provides for a school that would constitute such an institution. The law required: "In every city, town, or district, containing five hundred families, or householders . . . shall also be provided with a master of good morals, competent to instruct . . . in the history of the United States, bookkeeping by single entry, geometry, surveying, algebra." In towns of four thousand or more inhabitants the master was required in addition to be able to teach Latin, Greek, history, rhetoric, and logic. This law was not completely carried out, and by 1840 only 16 of the 44 towns that were required to maintain such schools actually had complied with the law, but by 1850 42 of the 76 towns had established high schools and by 1865, 88 of 130 towns.²⁵

This period and until well after the Civil War was the heyday of

²⁵ Alexander J. Inglis, *The Rise of the High School in Massachusetts* (New York: Teachers College, Columbia University, 1911).

the academy; the public high school developed slowly. Many citizens throughout the states were reluctant to support public high schools when the privately operated academies were meeting the needs of many youth for secondary education. Some private groups, such as the High-School Society in New York, opened schools designated as "high schools." Many of the academies had gained considerable prestige, and families of social standing in the communities would usually send their children to these schools, especially if they were college-bound. The influence of the churches was also a factor, since they controlled many of the academies.

Nevertheless, the public high school did develop throughout the nation. In Pennsylvania, establishment at first was by special legislation, and under such enactments Philadelphia opened its Central High School in 1838. Similarly, Harrisburg (1837), Pittsburgh (1849), and Easton (1850) were authorized to establish high schools. A general law was enacted in 1854. During the period from 1847 to 1853, ten public high schools were authorized by special acts in New York, and the Free School Act of 1853 gave general authorization for the establishment of graded schools, which could include a high school. However, a law authorizing the establishment of free, public high schools was not passed until 1864. In the New England states other than Massachusetts, establishment was by individual school committees in some of the large cities, although much opposition developed in most instances and the establishment of the school was often delayed for a number of years. But high schools are to be found in each of these states prior to the Civil War. Baltimore opened its Central High School in 1839 and Charleston (South Carolina) likewise opened a high school that same year, although it charged a tuition fee of \$40.

In such new states of the West as Ohio, Illinois, Indiana, Iowa, and California, high schools were opened in many of the larger cities, often under special legislative approval at first and later under general authorization. In some instances, the high school could not be founded until a petition of citizens was submitted, signatures of as many as two thirds of the voters being required. Suffice it to say here that most of the New England, Middle Atlantic, and Western states had passed laws by 1860 that authorized the establishment of high schools on one basis or another. The movement developed much more slowly in the South, where the establishment of a state-wide public system of secondary education is of a relatively recent origin. It should be noted that in many a community throughout the country, an academy already in operation was taken over by the board of education and converted to a public high school. Other academies often became colleges or normal schools for the training of teachers.

SPREAD OF THE HIGH SCHOOL MOVEMENT

It is difficult to present statistics on the growth of the high school; first, because no systematic effort was made to gather them in these early decades (the United States Bureau of Education was not created until 1867), but, secondly, because the term "high school" was rather loosely used to designate schools of varying types and levels of work. In the school year 1900-1901, the United States Commissioner of Education directed an inquiry to the superintendents of schools in all cities over 25,000 in population asking each the date when his city first opened a public high school. He received replies from 142 superintendents of the 160 questioned. The tabulations show that 28 of these 142 cities had established high schools by the year 1850, 41 cities established their high schools during the period 1851 to 1860, 32 cities from 1861 to 1870, and 41 cities after 1870.²⁸

But we must remember that many of the cities included in this study in 1900 did not even exist during part of this period; hence these figures are likely to give an erroneous picture of the situation. To find out the extent to which the larger cities then in existence had actually established high schools prior to the Civil War, we tabulated only those cities included in the 1900-1901 report that had a population of 25,000 or more in the 1860 United States Census. Of these 27 cities for which the superintendents of schools gave the dates for the founding of the first public high school in their city, all but 4 had established such institutions by 1860:

*The Date of Establishment of the First Public High School
in Cities of 25,000 or More Population in 1860*

Connecticut		Massachusetts	
Hartford	1847	Boston	1634 ^b
New Haven	1859	Cambridge	1838
Illinois		Lowell	1831
Chicago	1856	Michigan	
Kentucky		Detroit	1844
Louisville	1856	Missouri	
Louisiana		St. Louis	1853
New Orleans	1843	New Jersey	
Maine		Jersey City	1872
Portland	1821	Newark	1854
Maryland		New York	
Baltimore	1839 ^a	Albany	1868

^a U.S. Commissioner of Education, *Report of the Commissioner of Education for the Year 1900-1901* (Washington, D.C. Government Printing Office, 1902), Vol. II.

New York		Pennsylvania	
Buffalo	1854	Philadelphia	1838
New York	1849	Pittsburgh	1851
Rochester	1839	Rhode Island	
Syracuse	1855	Providence	1843
Troy	1854	Wisconsin	
Ohio		Milwaukee	1868
Cincinnati	1847	District of Columbia	
Cleveland	1846	Washington, D.C.	1877

* Date not given in the report, but other sources give this date.

* Date given in the report; obviously refers to the (Latin) Grammar School, but first public high school founded in 1821

In addition, we know from other records that a number of cities with less than 25,000 population had established public high schools prior to 1860. The *Report of the Commissioner of Education for 1904* gives the date of establishment for all of the 7,230 public high schools that submitted reports to the commissioner. A tabulation from this report shows that 321 high schools had been organized by 1860; by 1889-1890, 2,526 public high schools were in existence; and fifteen years later, 7,230. However, the report shows that many of the high schools listed even as late as 1904 offered only one, two, or three years of work. But the extent to which the public school outdistanced the private academy is dramatically shown by the fact that in 1889-1890 there were 1,632 academies, compared with 2,526 high schools, but by 1903-1904 the number of academies had declined to 1,606 and the number of high schools had risen to 7,230. The battle for a free public secondary school had been won in the period following the Civil War.

But the battle had to be fought and won in thousands of individual communities throughout America, in the state legislatures, and in the courts. Many citizens were still unwilling to pay taxes for the education of youth in free, public institutions, and many still felt that it was unnecessary and unwise to attempt to educate the children of the common people beyond the elementary level. It will be recalled from Chapter 2 that only a small percentage of the youth attended high school; thus, many people regarded it as a school maintained at public expense for the children of the more privileged citizens, and they couldn't understand why they should be taxed for such a purpose.

One of the most important milestones in this struggle for the establishment of a system of free, public high schools was the decision rendered by the Supreme Court of Michigan in 1871 in what is known as the Kalamazoo decision. Taxpayers brought suit against the School District of Kalamazoo to restrain the district from collecting taxes for the support of a high school and for payment of the salary of the superintendent

of schools. The complainants charged that although there were no constitutional provisions expressly prohibiting such taxation, the whole course of legislation and the general understanding of the citizens had been that such instruction in the high school, particularly in classical and modern languages, should be regarded as not of a practical nature and therefore not necessary instruction for the benefit of the people at large. Such instruction was asserted to be for the accomplishments of the few, to be paid for by those who sought them, and not to be supported by a general tax.

In rendering its decision the court reviewed at some length the history of school legislation in that state and the efforts of the citizens to make education available to all the people. The law of 1850 had specifically provided for the establishment of free schools in every district of the state, and for a state university. The court felt this indicated that the people wanted a complete system of education from the primary schools to the university, including, of course, the high school. The court concluded that it could find no reason for restricting the primary school districts in the branches of knowledge to be taught or the grades of instruction to be given, provided that the voters consented in the established manner to raise taxes for the purpose.

This historic decision contributed greatly to the advancement of public secondary education in this country. In effect, the court ruled that secondary education in all of its aspects was a part of the common school program of education for the children of America, and that the local community through its board of education was free to develop the kind of program it wanted for its boys and girls. The Kalamazoo decision became the precedent for similar decisions in other states and contributed to the enactment of legislation that established the high school as a regular part of the American common school system.

It may be interesting for the student of secondary education to reflect on the development of the junior or community college in this country during the past half century as a rather parallel situation in many respects. In a number of states, aggressive school districts, in the absence of either permissive or restrictive legislation, took steps to extend the program of education of the community to include grades 13 and 14, often organized as a separate junior college. In due time most of these states have passed laws authorizing the establishment of such institutions. In other states, legislation came first, and from the outset junior colleges developed in a legal manner. In some states, special enactments authorized specific institutions, just as happened in the case of high schools in some states prior to the enactment of general laws. But some states still do not permit local districts to establish junior colleges. Most states authorize or require the collection of tuition from the stu-

dents, as some did in the earliest days of high schools. Many educators foresee the day, and a not too far distant one, when education at the thirteenth- and fourteenth-grade level will also become a part of the common school program, provided free to all youth who desire to attend.

Thus, in this brief sketch of the development of secondary education in this country we see that by the last quarter of the nineteenth century, the American people, during an evolutionary period of two and one-half centuries, had created a distinctive educational system that gives expression to the democratic traditions of the culture. The public high school, as a part of a unitary system of education, is indigenous to this country; it reflects the ambitions, dreams, aspirations, hopes, and beliefs of a democratic people; it is based on a concept that man is perfectible. As secondary educators it is our obligation to assist in the fulfillment of this American dream, to make this great American high school the agency for enabling every person to fulfill his potentialities and to be truly the kind of person he is capable of becoming.

CURRICULUM OF THE EARLY AMERICAN HIGH SCHOOL

The functions and purposes of the early high school were well stated in a school report published in 1838:

By a Public or Common High School, is intended a public or common school for the older and more advanced scholars of the community in which the same is located, in a course of instruction adapted to their age, and intellectual and moral wants, and, to some extent, to their future pursuits in life. It is common or public in the same sense in which the district school, or any lower grade of school established and supported under a general law and for the public benefit, is common or public. . . . To be truly a public school, a High School must embrace in its course of instruction studies which can be more profitably pursued there than in public schools of a lower grade, or which gather their pupils from a more circumscribed territory, and as profitably as in any private school of the same pretensions.²⁷

And this new school did offer a varied and broad program of studies. We have already listed the subjects proposed for the first high school. As the high school movement spread, the curriculum became even more inclusive. Inglis reports that by 1861 seventy-three different subjects were offered in the high schools of sixty-three Massachusetts towns.²⁸ The superintendent of schools in Chicago, in describing the high school established in that city in 1856, listed the offerings of the school in its first year as follows:

²⁷ Quoted in Henry Barnard's *American Journal of Education*, 3:183 (March, 1837), but original source not given.

²⁸ Inglis, *op. cit.*

English Department

1. Preparatory studies reviewed,
using the text-books authorized
in the Grammar Schools
2. Warren's Physical Geography
3. Weber's Universal History
4. Ancient Geography
5. Greenleaf's National Arithmetic
6. Greenleaf's Algebra
7. Davie's Legendre
8. Plane and Spherical Trigonometry
9. Mensuration
10. Gillespie's Surveying
11. Navigation
12. Crittenden's Elementary Book-keeping
13. Botany
14. Burritt's Geography of the
Heavens
15. Higher Astronomy
16. Cutter's Physiology
17. Tate's Natural Philosophy
18. Youman's Chemistry
19. Geology and Mineralogy
20. Rhetoric
21. Logic
22. Wayland's Political Economy
23. Principles of Government
24. Wayland's Mental Philosophy
25. Wayland's Moral Science
26. Etymology
27. English Literature
28. Hillard's First Class Reader
29. Drawing
30. Vocal Music
31. German or French
32. Recitations and Compositions

Normal Department

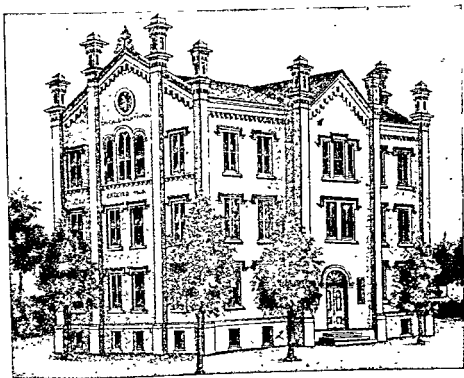
- Nos. 1, 2, 3, 4, 5, 6, 7, 12, 13, 14, 16, 17, 18, 19, 20, 23, 24, 25, 26, 27, 28, 29,
30, 32.
Theory and Practice of Teaching
German and French, both optional

Classical Department

- Nos. 1, 2, 3, 4, 5, 6, 7, 11, 16, 17, 26, 28, 30, 32
Andrews' and Zimpt's Latin Grammars
Harkness' Arnold's First and Second Latin Lessons
Arnold's Latin Prose Composition
Andrew's Caesar
Johnson's Cicero
Bowen's Virgil
Andrew's Latin Lexicon
Anthon's Classical Dictionary
Crosby's Greek Grammar
Crosby's Greek Lessons
Arnold's Greek Prose Composition
Felton's Greek Reader
Boise's Xenophon's Anabasis
Owen's Homer's Iliad
Liddel and Scott's Greek Lexicon 29

* W. H. Wells, "Public High School in Chicago," *American Journal of Education*,
3 536 (June, 1857).

This example illustrates adequately the origins of the high school as an extension of the grammar school and as an institution that would offer instruction "adapted . . . to their future pursuits in life." And what a contrast it is to the classical, humanistic curriculum of the Latin grammar school.



Chicago Public High School, 1856. The first public high school in Chicago was opened in 1856, in the building illustrated above. As the city grew and other high schools were established the name was changed to Central High School. (Courtesy of the Chicago Public Schools.)

The offerings of the American high school at the turn of the century and the percentage of pupils enrolled in each subject are given in Table 19.

Some interesting shifts during this twenty-year period in the proportion of pupils enrolled in various subjects are noted, particularly the increase in Latin, history, and mathematics, and the decline in the sciences. From other evidence we know that many more subjects were included in the program of the school in 1890; hence pupils were offered a much greater variety of subjects than appears in the table. In fact, the high school of this period offered a number of subjects for only a part of the

school term, perhaps for fourteen weeks or for some similar period.³⁰

As the high school became more and more a part of American life in each succeeding decade and played an increasingly more important role in preparing students for college, replacing the academy in most communities, it was subjected to much critical appraisal, particularly by

TABLE 19
*Percentage of Pupils in Public Secondary Schools
Enrolled in Certain Subjects,
1889-1890, 1900-1901, and 1909-1910*

SUBJECT	PER CENT ENROLLED		
	1889-1890	1900-1901	1909-1910
Latin	31.69	50.45	49.05
Greek	3.05	2.63	0.75
French	5.84	8.29	9.90
German	10.51	15.45	23.69
Algebra	45.40	56.96	56.85
Geometry	21.33	27.83	30.87
Trigonometry	"	2.04	1.87
Astronomy	"	2.34	0.53
Physics	22.21	18.40	14.61
Chemistry	10.10	7.56	6.89
Physical geography	"	22.83	19.34
Geology	"	3.44	1.16
Physiology	"	26.60	15.32
Zoology	"	"	8.02
Botany	"	"	16.83
Agriculture	"	"	4.66
Domestic economy	"	"	3.78
Psychology	"	2.19	0.96
Rhetoric	"	40.71	57.10
English literature	"	45.08	57.09
History	27.31	38.91	55.03
Civics	"	20.97	15.55
Number of schools reporting	2,326	5,442	8,097

* Not included in original data, not known whether subject was not taught or enrollments were not obtained by the commissioner.

Source: U. S. Bureau of Education, *Report of the Commissioner of Education for the Year Ended June 30, 1910* (Washington, D. C.: Government Printing Office, 1911), p. 1139.

³⁰ For a description of the high school program of this period by a teacher see Brown, *op. cit.*, Chap. 19.

college officials as well as by leading educators. From this dissatisfaction, as well as from the effects of new forces arising in American life, evolved a more uniform and systematic curriculum for the institution. By 1900 the famous report of the Committee of Ten, the new accreditation practices of the colleges, and the effect of college entrance requirements themselves, jointly reinforcing one another in their impact, had brought about a considerable change in the curriculum. For at least the first two decades of the new century the high school was under the domination of the colleges, but since World War I the American secondary school has again sought to offer a more comprehensive program, such as would serve best the educational needs of all youth. These and other influences will be analyzed in the next chapter in relation to their effect on the curriculum, but first we should trace significant trends in the recent development of the high school.

Developments in Secondary Education During the Twentieth Century

The twentieth century has been a most exciting one in the development of secondary education in this country. It was during this period that the great American high school emerged as a further fulfillment of the democratic concept of a universal common school that would provide every boy and girl an opportunity to develop his own individual potentialities to the fullest and to become the most competent citizen of which he was capable. The first part of the century witnessed a cultural revolution that redefined the function of the secondary school. About mid-century, after the idea of universal secondary schooling had been firmly established as a part of the American culture, attention shifted, as was discussed in Chapter 3, to the problem of providing a really appropriate and adequate education for each individual young person in terms of his own potentialities and needs, yet collectively providing the same opportunity for all youth in the land. This endeavor is one of the most significant yet challenging and creative programs ever undertaken by man. No other nation of the world has even attempted it.

Efforts to define the function of the public high school in our American democracy are set off by two very significant events in American education—the report of the Committee of Ten in 1893 and the report of the Commission on the Reorganization of Secondary Education in 1918. In the short quarter of a century between these two momentous reports, the American people, through their educational leaders, gave expression to the essential role to be fulfilled by the secondary school in our culture. It is during this period of development in secondary education that the American high school as we know it today took its present form and structure.

Charles W. Eliot, the great president of Harvard, was chairman of the committee, officially designated as the Committee on Secondary School Studies, but usually known as the Committee of Ten. It was composed of five college presidents, one college professor, three secondary school principals, and the United States Commissioner of Education. Conferences were organized in nine subject fields, and ten educators were appointed to participate in each conference. Of the total of ninety members, forty-seven were college teachers or college presidents, forty-two were secondary school people, and one was a government official.

Although the committee was established to study the possibility of developing uniformity in college entrance requirements, it wisely foresaw that the first and basic question was to determine the function of the high school, to plan a suitable program for fulfilling that function, and then to proceed to the problem of college admission for graduates from such a school. The Committee of Ten had to face the most crucial of all questions in American secondary education: What is the unique and distinctive function of the American high school? For example, in setting up the nine conferences for the major subject areas, the committee instructed the members to discuss and report on these questions:

1. In the school course of study extending approximately from the age of six years to eighteen years—a course including the periods of both elementary and secondary instruction—at what age should the study which is the subject of the Conference be first introduced? . . .
4. What topics, or parts, of the subject may reasonably be covered during the whole course? . . .
6. In what form and to what extent should the subject enter into college requirements for admission? . . .
7. Should the subject be treated differently for pupils who are going to college, for those who are going to a scientific school, and for those who, presumably, are going to neither? . . .
9. Can any description be given of the best method of teaching this subject throughout the school course?³¹

This was still the formative period of the secondary school, and this group of one hundred educators, dominated by college people, had difficulty in spelling out clearly and unmistakably the primary function of the high school. Judged by our concepts today, the report of the committee seems contradictory and inconsistent in major respects. But this simply illustrates well the extremely perplexing duty facing all educators in America in defining a proper role for the secondary school, particularly

³¹ *Committee on Secondary School Studies, Report of the Committee on Secondary School Studies Appointed at the Meeting of the National Education Association, July 9, 1892* (Washington, D.C.: Government Printing Office, 1893), p. 6.

to each, and the place in the program it should be introduced, the committee recommended for the secondary school the program of studies listed in Table 20.

Utilizing this basic program, the committee proposed four high school courses, the Classical, the Latin-Scientific, the Modern Languages, and the English. The Classical would require three languages—Latin,

TABLE 20
*The High School Program Recommended
by the Committee of Ten*

<i>1st Secondary School Year</i>		<i>2nd Secondary School Year</i>	
Latin	5 periods	Latin	4 periods
English Literature 2	} 4	Greek	5
English Composition 2		English Literature 2	} 4
German (or French)	5	English Composition 2	
Algebra	4	German, continued	4
History of Italy, Spain, and France	3	French, begun	5
Applied Geography (European political-continental and oceanic flora and fauna)	4	Algebra* 2	} 4
		Geometry 2	
		Botany or Zoology	4
		English History to 1688	3
<i>3rd Secondary School Year</i>		<i>4th Secondary School Year</i>	
Latin	4 periods	Latin	4 periods
Greek	4	Greek	4
English Literature 2	} 4	English Literature 2	} 4
English Composition 1		English Composition 1	
Rhetoric 1		English Grammar 1	
German	4	German	4
French	4	French	4
Algebra* 2	} 4	Trigonometry	} 2
Geometry 2		Higher Algebra	
Physics	4	Chemistry	4
History, English and American	3	History (intensive) and Civil Government	3
Astronomy ½ year	} 3	Geology or Physiography ½ year	} 4
Meteorology ½ year		Anatomy, Physiology, and Hygiene ½ year	

* Option of bookkeeping and commercial arithmetic.

Source: Committee on Secondary School Studies, *Report of the Committee on Secondary School Studies Appointed at the Meeting of the National Education Association, July 9, 1892* (Washington, D.C.: Government Printing Office, 1893), p. 41.

they could take their rightful place as a part of the unitary system of education, which the educators agreed was more desirable than the European system of bifurcated programs. Thus, by adopting the basic recommendations of these committees thousands of public school officials in practically every community of the United States once and for all accepted the principle of a unitary system of education, even though it meant, at least at the time, domination of the high school by the college. Subject enrollments listed in Table 19 (page 146) would indicate rather general acceptance of the plan.

COMMITTEE ON THE ARTICULATION OF HIGH SCHOOL AND COLLEGE

It was not long, however, before many secondary school people began to reflect that they might have sold their birthright for a mess of pottage, that by inviting the colleges to outline the kind of program they would accept for college admission they had capitulated to the colleges and were now under their complete domination. J. Stanley Brown, principal of the Joliet (Illinois) High School, had this to say in 1909:

We are come to the Rubicon. We have by rather slow processes of educational evolution reached a point where we, as representatives of the secondary schools of America, must proclaim *autonomy* for the public high school. The control, the policy, the direction of the high school, must be from within itself, not from without by some self-appointed, unlawfully constituted authority.³⁹

A year later (1910) the Department of Secondary Education of the National Education Association adopted a resolution, with only one dissenting vote, stating that whereas the high school must offer a wide range of subjects to meet the diversified interests of different students, and whereas manual training, commercial subjects, music, household arts, agriculture, and similar subjects were entitled to recognition as college entrance credits, the colleges should reduce entrance requirements in languages to only one language and recognize these other subjects as suitable for electives in the college admission requirements.

A Committee on the Articulation of High School and College was appointed to prepare a statement on the program that the high school should offer for college admission purposes. This committee of nine, composed entirely of public school people, except for one professor of education and one college dean, reported in 1911.

This committee railed against the rigid requirement of foreign lan-

³⁹ J. Stanley Brown, "The Autonomy of the High School," in National Education Association, *Journal of Proceedings and Addresses, 1909* (Washington, D.C.: The Association, 1909), p. 481.

Resolved, That the committee recommends that the number of constants be recognized in the following proportion, namely

- four units in foreign languages (no languages accepted in less than two units),
- two units in mathematics,
- two in English,
- one in history, and
- one in science.³⁸

Thus was established the principle of constants in the secondary school program, a basic requirement in most secondary schools today.

The second contribution of the Committee on College Entrance Requirements was the establishment of the unit as a measure of the quantity of high school work. The term "unit" had already been used in educational circles, but this committee standardized it and gave it a common meaning: any subject outlined in the report of the committee, including the reports of associated professional groups, that was taught for at least four periods a week throughout the school year in a well-equipped school, under competent instruction, was to count as a unit of work for college admission. Thus, the committee felt that the subjects it had outlined in some detail in these six fields of study, when taught on this basis, constituted a national norm for purposes of defining college admission.

Although today we would probably consider the subjects recommended by the committee to be unduly academic, the tenor of the report indicates that this was an effort on the part of the public high schools to find a way whereby they could prepare their students for college, and yet have some measure of local freedom in determining the specific subjects to be offered in each field and in offering other subjects of a practical value, since only ten of the sixteen to eighteen units a pupil might take were specified as to fields. Rather than being a program imposed on the high schools by the colleges, these recommendations were designed to enable the high school to fit into a unitary system of education. In effect, the public school people were asking what they could do to formulate a program for the high school that would be acceptable to the colleges, but retain enough flexibility to adapt the program to local needs through a system of elective subjects.

It was at the invitation of the committee, half of whose members were public school people, that committees from the learned societies, composed almost exclusively of college professors, set down in systematic form what they considered to be appropriate content to be covered in each subject in their respective fields. Certainly, the program of the high school was to be in a large part dominated by the colleges, but it was a domination eagerly sought by the high schools at that time so that

³⁸ *Ibid.*, pp. 660-661.

they could take their rightful place as a part of the unitary system of education, which the educators agreed was more desirable than the European system of bifurcated programs. Thus, by adopting the basic recommendations of these committees thousands of public school officials in practically every community of the United States once and for all accepted the principle of a unitary system of education, even though it meant, at least at the time, domination of the high school by the college. Subject enrollments listed in Table 19 (page 146) would indicate rather general acceptance of the plan.

COMMITTEE ON THE ARTICULATION OF HIGH SCHOOL AND COLLEGE

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³⁹ J. Stanley Brown, "The Autonomy of the High School," in *National Education Association, Journal of Proceedings and Addresses, 1909* (Washington, D.C.: The Association, 1909), p. 481.

guage and mathematics for college admission. It proposed the following alternative plans of college admission:⁴⁰

	A	B	C
English	3	3	3
Foreign language	2	2	0
Mathematics	2	0	2
Social science	1	2	2
Natural science	1	2	2
	<hr/> 9	<hr/> 9	<hr/> 9
To which must be added to make another major	1 or 2	1	1
Total	<hr/> 10 or 11	<hr/> 10	<hr/> 10

The remaining five units could be elected from any well-taught courses, except that physical education and music were not to be included in the fifteen units. We had progressed a great deal in the eighteen years since the college people comprising the majority of the Committee of Ten outlined what they thought the high schools should teach.

The preliminary work had been done and the time was now propitious for a further step in the determination of the basic function of the secondary school in our society.

THE COMMISSION ON THE REORGANIZATION OF SECONDARY EDUCATION

The culminating event in this twenty-five-year effort of the American people to define the function and purpose of the American high school was the work of the Commission on the Reorganization of Secondary Education. To assist the high schools of the country in developing the "well-planned high-school courses" envisioned by the Committee on the Articulation of High School and College, that group recommended that committees be appointed to study the reorganization of the various high school subject fields. Twelve such committees were created by the National Education Association in 1912-1913. But the parent committee wisely foresaw that the work of these committees would be severely restricted if their purpose was solely to plan for better articulation with the colleges. Consequently, the committee recommended that a new organization be created to direct this study. Thus was established in 1913 the Commission on the Reorganization of Secondary Education, the most important group ever to give direction to secondary education in this country.

⁴⁰ Committee on the Articulation of High School and College, "Report," in National Education Association, *Journal of Proceedings and Addresses, 1911* (Washington, D.C.: The Association, 1911), p. 366.

The commission consisted of sixteen committees, one each for thirteen subject fields—agriculture, art, business education, classical languages, English, household arts, industrial arts, mathematics, modern languages, music, physical education, science, and social studies, one on organization and administration of secondary education, one on vocational guidance, and the original committee on articulation. A reviewing committee composed of all sixteen chairmen and ten members at large was appointed. It was the function of the reviewing committee to discuss the reports of the sixteen work committees and to give general direction to their activities. Eventually, each of the committees prepared recommendations for organizing instruction in their respective areas.

But the best-known document prepared by the commission is the statement of the cardinal principles of education. This report was prepared by the reviewing committee in an effort to give direction and guidance to the work committees. In what has become known as the Seven Cardinal Principles of Education, the commission thus defined the main objectives of education:

1. Health
2. Command of fundamental processes
3. Worthy home-membership
4. Vocation
5. Citizenship
6. Worthy use of leisure
7. Ethical character⁴¹

These, then, were the basic purposes to be achieved by the high school in a democracy. The commission believed that education "should develop in each individual the knowledge, interests, ideals, habits, and powers whereby he will find his place and use that place to shape both himself and society toward noble ends."⁴²

During this evolutionary period of American secondary education we as a people had established as basic principles for the development of secondary education in this country that (1) secondary education should be the privilege of all, not of just a select few; (2) the secondary school should be concerned with the all-round development of the pupil, not with just his intellectual development; (3) the educational system should be democratic in organization and structure, enabling every child to progress freely and without artificial restriction through an integrated, unitary program of education, not being barred by selective admission to advanced opportunities; and (4) the program of the secondary school

⁴¹ Commission on the Reorganization of Secondary Education, *Cardinal Principles of Secondary Education* (U.S. Office of Education, Bulletin 1918, No. 35; Washington, D.C.: Government Printing Office, 1918), pp. 10-11.

⁴² *Ibid.*, p. 9

should be varied and differentiated so that every child, regardless of his station or prospects in life, would benefit maximally in personal development and in the development of his capabilities to contribute to society, not being forced into a narrow, rigid program designed for a particular social class.

The forces in American life that brought about these developments in secondary education will be analyzed in greater detail in the next chapter, but a careful student of educational history recognizes the evolutionary process of this basic definition of the function of the school. The Committee of Ten had already acknowledged in 1893 that the public high school must serve the needs of the people, but it took numerous committees and many conferences during the ensuing quarter of a century before we came to a definition of what that means, educationally.

To this day, the seven Cardinal Principles of Education, embodying the basic objectives of education and the accompanying principles for developing a program of education to achieve these objectives, have guided the planning of the structure and program of secondary education. In the decades since they have been enunciated, we in secondary education have been busy developing the most satisfactory program for fulfilling these basic functions.

THE EDUCATIONAL POLICIES COMMISSION

Almost twenty years elapsed before the National Education Association created another commission to study education in this country. Then in 1935 it appointed the Educational Policies Commission. No specific issue in education brought about the establishment of this commission, as had been true of those listed previously. The function of this new commission was to select various educational issues or matters of significance for study and then to issue policy statements on these topics. The basic pattern of education in this country had been determined; the work of this commission was further to clarify and define the role of the school in a democracy. A continuing body, the commission is composed of about twenty-five outstanding leaders in American education (the stature of the persons serving on the commission is attested by the fact that Dwight D. Eisenhower served on the commission for a time while President of Columbia University, as did James B. Conant, President of Harvard University, Alexander J. Stoddard, Superintendent of Schools in Philadelphia and in Los Angeles, and William Jansen, Superintendent of Schools in New York).

Among the more important reports or statements prepared by the commission are the following:

The Unique Function of Education in American Democracy, 1937
The Purposes of Education in American Democracy, 1938

Learning the Ways of Democracy, 1930

The Education of Free Men in American Democracy, 1941

Education for All American Youth, 1944 (revised edition, 1954)

Education of the Gifted, 1950

Public Education and the Future of America, 1955

Manpower and Education, 1956

Higher Education in a Decade of Decision, 1957

The Contemporary Challenge to American Education, 1958

The most significant of these publications for the secondary school teacher is *Education for All American Youth*. This book describes two hypothetical programs of secondary education, and by so doing presents a vivid picture of what secondary schools in this country should be like if they are to serve fully the functions envisioned by the entire succession of famous educational committees and commissions since the Committee of Ten—preparation of all youth for life in a democracy. The publication brought together in one statement a description of good practices found in secondary schools throughout the country, and thereby served to give direction and guidance to those responsible for planning programs of secondary education for all youth of a community.

One of the most important statements contained in the volume is a list of the "Common and Imperative Needs of Youth." This is a restatement in an expanded form of the Seven Cardinal Principles of Education—a statement of functions that proved to be valid for secondary education after a quarter of a century spent in implementing them in the schools of America.

During the four decades since the Cardinal Principles of Education were stated, no period of educational development has been without issues and problems that challenged the efforts of citizens and educators alike to solve. And today we still face major difficulties in providing the best possible program of education for all youth (see Chapter 3), but no one in American life seriously questions the validity of the functions of secondary education embodied in the Seven Cardinal Principles.

For Further Study

Brown, Elmer Ellsworth. *The Making of Our Middle Schools*. New York: Longmans, Green & Company, 1902.

A definitive history of secondary education in this country up to the present century.

Butts, R. Freeman, and Lawrence A. Cremin. *A History of Education in American Culture*. New York: Henry Holt and Company, 1953.

A basic text in the history of education.

Cremin, Lawrence A. "The Revolution in American Secondary Education, 1893-1918," *Teachers College Record*, 56 295-308 (March, 1955).

Analyses the revolution that took place in secondary education early in the present century, and the reasons for it.

Culbertson, Ellwood P. *Public Education in the United States*. Rev. ed. Boston: Houghton Mifflin Company, 1931.

A comprehensive treatment of the development of education in this country. Particularly good on the origins of secondary education.

Grizzell, Emit D. *Origin and Development of the High School in New England before 1865*. New York: The Macmillan Company, 1923.

A research study on the history of the high school.

Holmes, Pauline. *A Tercentenary History of the Boston Public Latin School: 1635-1935*. Cambridge, Mass.: Harvard University Press, 1935.

A full and interesting account of the history of the first secondary school in America.

Inglis, Alexander J. *The Rise of the High School in Massachusetts*. New York: Bureau of Publications, Teachers College, Columbia University, 1911.

A comprehensive history of the high school movement in the state of its origin.

Kandel, I. L. *American Education in the Twentieth Century*. Cambridge, Mass.: Harvard University Press, 1957.

An analysis of factors that have influenced the development of the American educational system.

———. *History of Secondary Education*. Boston: Houghton Mifflin Company, 1930.

An excellent account of the development of the secondary school from Grecian times to the twentieth century.

Leonard, J. Paul. *Developing the Secondary School Curriculum*. Rev. ed. New York: Rinehart & Company, 1953.

This book provides an excellent analysis of the historical development of the curriculum of the American secondary school.

Meyer, Adolph E. *An Educational History of the American People*. New York: McGraw Hill Book Company, 1957.

This history of education gives special emphasis to developments in theory, methods, and program.

National Education Association, Committee on Secondary School Studies (Committee of Ten). *Report of the Committee on Secondary School Studies*. Washington, D.C.: Government Printing Office, 1893.

A most important source document on the history of secondary education, this report of the famous Committee of Ten presents the views of leading educators of the day on secondary education

Thut, I. N. *The Story of Education: Philosophical and Historical Foundations*. New York: McGraw Hill Book Company, 1957.

Traces the evolution of the American school, with emphasis on the philosophy of the school.

Vredevoe, Lawrence E. *An Introduction and Outline of Secondary Education*. Ann Arbor, Mich. Edwards Brothers, 1957.

A brief outline of the history of secondary education with an excellent summary of the great national committees that prepared reports on secondary schools.

Wesley, Edgar B. *NEA: The First Hundred Years*. New York: Harper & Brothers, 1957.

Chapter 6 describes the activities and reports of the great national committees appointed by the NEA to study secondary education.

5

Factors That Shape American Secondary Education

The previous chapter pointed out that the form, structure, organization, and program of secondary education in this country have changed tremendously since the first secondary school was established more than three hundred years ago in Boston. Part Three will describe how the program of secondary education in some other nations of the Western world differs significantly from that found in the United States. Is not good education the same any time and any place? Why does the program of schooling change over the years? Why does our system of education differ from those of other countries? In brief, what are the forces that have shaped the program of secondary education in this nation?

Education embraces two basic factors: pupils, and a social group. If education changes over a period of years or if it differs from country to country, the reason is that one or both of these elements in the situation change or are different, or the leaders who plan the program of education view these factors differently. These two basic constituents give substance and shape to the schools, and any change or variation in these social agencies is due to differences in these factors. The kind of educational program we have at any particular time and place in history is due to the nature of and interpretation given to these two forces.

Pupils Shape the School Program

Obviously, the program of the school must be postulated in terms of the kinds of youngsters who will attend. The very nature of the curriculum is dependent on the capacities and growth characteristics of the pupils enrolled. The school is fashioned on the basis of the learning

potentials of children and youth. To understand the significance of this factor, we need only reflect on the kind of "school" we would have, for example, for dogs, or seals, or horses. Thus our entire school program is geared in the first place to the learning potentialities of boys and girls and to the ways in which these capacities develop throughout the period of immaturity. If the child reached maturity at age ten, there might be little need for secondary schools.

Research shows that these capacities and potentialities, and the manner in which they develop do *not* differ significantly from country to country, and it is quite likely that they have not changed much if at all during the modern period of time. Very likely fourteen-year-old youngsters in France, England, Russia, Germany, and the United States do not differ significantly in their capabilities to learn simply because they are natives of a particular country. And probably a typical American pupil of fourteen today does not differ much from his counterpart of a century or two centuries ago in this characteristic. Differences in programs of education from country to country, then, cannot be explained on the basis of differences in the innate capabilities of the youth of the nations, or in the ways in which pupils learn. The laws of learning are the same for all peoples.

What does vary from country to country and in any one country from decade to decade and century to century, however, is our knowledge and understanding of children and youth, of their capacities and potentialities for learning, their growth and developmental characteristics, their drives and motives, and the processes by which they learn. Research is essential in gaining an understanding of such characteristics of our children and youth. We in the United States have been most active over the years in carrying out such studies and in increasing our knowledge of children and youth. Child study has been a major aspect of teacher education and of in-service education in this country for many years, so that teachers and school officials in this country are not only well informed about the growth processes of pupils; they are endeavoring to provide a program of education that properly takes account of the facts discovered by research. Chapter 2 discussed the concern of educators about youth and their desire to learn all they can about the pupils who enroll in our schools. In these respects, this country is far ahead of other nations of the world. Our professional education programs provide the teachers of this country with far deeper and more comprehensive insights into the basic characteristics of pupils than is possessed by teachers in other nations. The programs for the professional preparation of teachers in many nations of the world fail utterly to provide them with a thorough insight into the nature of learners and the psychological bases for learning.

This, then, is one major factor that has shaped the program of education in this country—the understanding and knowledge we as teachers have about the growth and development of children and youth. We have endeavored to formulate a program of education geared to the developmental needs of young people and based on the laws of learning. In America we have been much more willing to experiment, to modify our educational program in light of research findings. Education has changed because of psychological research and our American disposition to use research to better national life in all aspects.



Music Has Become an Important Part of the Curriculum of the Secondary School. Its popularity is due not only to the importance given to music in the cultural life of the people, but to the enjoyment adolescents receive from expressing themselves creatively through musical activities. (Courtesy of Lincoln Northeast High School, Lincoln, Nebraska.)

Another significant way in which pupils in general differ from country to country and from generation to generation is in their aspirations and life goals. These aspects of personality are in part at least culturally determined; hence such factors are really aspects of the cultural base of education and will be considered later in this chapter. Needless to say, the aspiration levels of pupils and of parents for their children have important bearings on the educational program and account in part for differences in educational systems.

The Culture Shapes the School

The school is a social agency; it is established by the social group to prepare the young for participation in the life of the group. A society seeks to perpetuate and improve its way of life, to ensure continuation of

values, so that the school is permitted to educate for change within tolerable limits? May a society, as one of its own basic cultural patterns, encourage the school to educate the young so that they will exemplify changed value patterns and develop new patterns of behavior? These are questions basic to our consideration of the social role of the school. The position a social group takes on these issues provides some of the reasons why educational systems and programs vary from culture to culture, both in point of development and in point of origin.

CULTURAL FACTORS IN EDUCATION

The American system of education at the present moment in history is the resultant of a highly complex set of forces that are indigenous to the American culture. Some of the most significant of these social forces that have shaped our American system of secondary education are these:

1. The basic values held dear by common consent by the American people
2. Our aspirations as a people, particularly those relating to opportunities to be made available to the young
3. The traditions of the American culture
4. The concepts held by the great majority of people on the role and function of the school in our society
5. The recognition accorded pupils in the educative process
6. The commonly accepted views on the kinds of educational experiences that are desirable for fulfilling the functions assigned the school by the social group

The teacher is employed by the appropriate representatives of the social group to formulate and carry out an education program that takes proper account of these social forces. The school must operate within the framework of values, traditions, aspirations, concepts and beliefs of the people. This places a terrific responsibility on teachers. If they are to provide "good" schools, acceptable to the citizens generally, they must collectively

ascertain what basic values, traditions, aspirations, concepts, and beliefs of the social group, or at least the great majority of those who are in a position to influence social action, want inculcated in the young; recognize areas of discretion in educating youth in which the society has no clearly established norms, and hence permits the school to carry on experimentation, try out new practices, or, on the other hand, do nothing at all to educate the young in such matters; and within such discretionary areas of educational planning determine what the social group immediately responsible for the operation and control of the school regards as desirable, so that they, the professional

to other social institutions, on the role to be accorded children in the social group, on the attitudes to be taken toward the pupils as learners, on the recognition to be given to research as a basis for educational planning, and on a myriad of beliefs of this sort that relate to educational planning.

Within a system of cultural values, of course, variation may be permitted, and it may even be that one of the beliefs of the social group itself is to permit and encourage deviation. Thus, in this country we find differences among our school systems; yet, essentially, all operate within a framework of beliefs and value patterns that are universally accepted by the American citizen. One of the primary characteristics of a culture is its receptivity to new ideas, to change. In summarizing a study of basic changes in the culture of the people on Manus, Margaret Mead, the well-known anthropologist, observes:

Thus it can be seen that throughout human history there has been a struggle between the proponents of closed and open systems, systems that could change their forms, accommodate to new ideas, retain the allegiance of new generations within them rather than goad them into rebellion or desertion, systems that welcomed the ideas, the questions, and the members of other systems, and those contrasting systems which hardened into exclusiveness and conservatism, so that wars of conquest, the rack, the ritual trial, the war on unbelievers in which one attained merit by killing them, became their destructive methods of self-perpetuation.¹

In the United States, we as a people have generally fostered an open system. We have not only permitted but compelled through social pressure those in control of the schools to accommodate change, to develop new patterns that would more fully give expression to the ideals and aspirations of the people. Our system of education gives expression to the political, social, and economic concepts of the people; its form and program are indigenous to a cultural climate found only in America.

We were all pioneers, suffering the hardships and deprivations of frontier life together; no elite class existed to pass down privileges and control to its young. Community responsibilities and leadership were conferred by the group on those who possessed the desired talents; no class structure served to repress those of ability and talents. Government and social control arose out of the needs of the group for mutual protection, justice, and fair play for all, and the pursuit of common interests. It was inevitable, then, that the schools established by such a society would be open to all, that every child was to have the privilege

¹ Margaret Mead, *New Lives for Old* (New York: William Morrow & Company, 1956), p. 457. All rights reserved. Published simultaneously in the Dominion of Canada by George J. McLeod, Limited, Toronto. Printed in the United States of America.

of developing his own talents and potentialities to the fullest, and that the educational program would be planned to help him become the best citizen possible.

The teacher is a person whom society entrusts with important responsibilities for inculcating social values and beliefs in the young, and for assisting the social group in achieving its goals and fulfilling its aspirations. The responsibility of the teacher, then, is to know and understand fully the social values, behavior patterns, personality traits, and life goals the social group wants perpetuated, and the manner in which the school may best discharge this obligation to society.

Basic Values, Ideals, and Aspirations of the American People

The American people have never set down in a definitive form the articles of their democratic faith, so we cannot turn to a document for a statement of the ideals that embody the American tradition. Rather, we must winnow our concepts of democracy from an analysis of the ways in which people live and behave, the laws we adopt, the traditions and customs we revere, the way we vote, the causes we support, the things we say, the statements of those who are astute in analyzing the American culture, the institutions we establish and support, the approbation we give to the acts of other citizens, and many similar aspects of American life.

ARTICLES OF DEMOCRATIC FAITH

On the basis of such a study, we believe these to be the basic articles of our democratic faith:²

1. *Every human being is of surpassing worth, and the dignity of the individual must be respected at all times.* This article of faith is indeed the foundation stone of our American democratic traditions. The American people have always rejected efforts to make man the subject of the state or other institutions; rather, the state and all social agencies exist to serve man, to enable him to attain his true destiny. Nor is one man to be made to serve the selfish ends and purposes of another, or to be relegated to an inferior position because of any artificial social structures. As the worth of the individual is enhanced, the entire social group benefits; as he more fully attains his potentialities, the more his fellow citizens profit.

²The reader may also wish to refer to another approach to such a definition of democracy in J. Galen Saylor and William M. Alexander, *Curriculum Planning* (New York: Rinehart & Company, 1954), pp. 122-127.

It is this ideal that undergirds much of our educational structure and program today. The provisions for universal education, the continuous, unitary system of schools, the enactment of compulsory attendance laws, the granting of a large measure of local autonomy in the operation of the schools so that local adaptability is fostered, the efforts to develop the whole child, the use of pupil-centered methods of teaching, and the diversity of the curriculum are all evidences of the school's efforts in America to respect the dignity of the individual, and to contribute to the fulfillment of his potentialities as a human being. The teacher, as a representative of society, must always organize and conduct the school in such a way that human values are fostered and the dignity and worth of each individual pupil are respected.

2. *Equality exists for all individuals.* This promise of democracy is a natural concomitant of the previous one, for if we respect the worth and dignity of the individual, we provide him with equality of opportunity to share in the benefits of democracy and our democratic institutions.

Again, we readily see that the American school system has endeavored to the best of its ability to give expression to this ideal. The school is open to all the children of all the people, except those that must have special care, provided in other ways by society. But we would be remiss if we did not recognize that great variation does exist throughout the country in the quality of the educational program available to individual pupils. Concerned citizens and educators strive constantly to provide better programs for those youth now denied the best education possible. But such variation in opportunities for acquiring a good education is not due to an aristocratic conception of education that favors secondary education only for a select few. One of the great tasks ahead, however, is to provide a system of schools that will ensure every child the best education possible.

3. *People have the ability and the right to govern themselves and to decide basic questions of social policy.* This is a fundamental premise of democracy and constitutes the only method of assuring freedom and equality for the individual and of respecting the dignity and worth of every person. This principle of democracy has been applied in practice from the smallest one room rural school district to our national government.

If the people have decision making power, it is essential that they be competent to make good, sound decisions—that they be educated. Free government cannot exist without an intelligent and informed citizenry. Our forefathers from the earliest days of the republic recognized this fact, and the establishment of schools universally open to all children became a necessity if the country was to remain free and

ulum planning, not only because of the implications for learning but because of our sheer respect for children. A function of the school is to provide every child ample opportunity to develop his own unique potentialities. Self-direction and self-discipline are the desiderata of school policy.

4. *An abiding faith in education.* Unquestionably the American people have great faith in education. Education means opportunity; it enables the child of lowliest birth to advance to a position of great responsibility or leadership, it increases the worker's productivity, the farmer's yields, the artisan's skill, the artist's creativity. It is considered essential for the preservation and perfection of democracy. Education leads to self-contentment, to self-development, to self-satisfaction, and to self-realization. It liberates the mind and spirit of man.

5. *The use of reason and creative intelligence to perfect his way of life.* The American places confidence in the methods of scientific inquiry and of logical thinking to solve his problems. He is a religious man, but he does not rely on divine miracles to achieve his mundane goals in life. He believes that the application of reason will bring about a sound and proper solution to his problems. He may even mistrust his own agents of government, and is readily willing to challenge authority on matters which he himself feels competent to decide. This is indeed an age of reason, and the American is one of its leading exponents, particularly in applying reason to the solution of day-to-day problems.

It is to be expected, then, that the people of this country maintain a system of schools that enables every person to make use of the methods of reason, to apply intelligence to the solution of his problems. Every man must be well educated if he is to decide matters for himself.

6. *Necessity for knowledge.* The American citizen believes that if a person knows, he is disposed to act wisely. Without knowledge, he cannot be expected to act for the best interest of himself or the social group. Hence we long ago made attendance at school compulsory, and this, of course, necessitates a system of schools universally available.

7. *Individual responsibility.* "Rugged individualism" long has characterized American economic and social beliefs. The individual has within his own power the ability to advance his own welfare and to attain his goals in life. Again, education must be universally available if he is to provide for his own development and self-realization.

8. *Freedom of the school from partisan control.* Even though schools are established and controlled by public agencies, usually boards of education created by the state, citizens have long insisted that they must never become vehicles for political aggrandizement or for propagation of political faith.

9. *Social mobility.* Another significant aspect of American life that has influenced the development of our schools is social mobility. The American people regard education as the primary avenue for advancing in the social scale.³ The millions of immigrants to our shores regarded schooling as the means by which their children could attain positions of leadership and responsibility and a higher status in life than they could ever hope to attain in their native country; the factory worker, the miner, the farmer, the construction worker—all believed that education would open doors of opportunity to their children that would never be opened in any other way. And they were right.

Our system of education has been molded by these social forces, social values, and modes of group life. Our schools differ from those of other countries of the world because we as a nation have different attitudes, different social structures, different concepts of group life, and a different system of values and behavior patterns.

Impact of Tradition and the Pressure to Conform on Education

Although we have stated that the American people are experimentally minded and favor change, and in comparison with other nations our schools do exhibit considerable change over a period of time, in the practical workaday world of the teacher, tradition, precedent, and previous practice are factors shaping the program of education actually provided pupils. Usually, we who are engaged in teaching become members of the staff of an established school. The school is functioning and someone has already formulated a program of studies, selected textbooks, purchased books for the library, determined school policies, and the like. To change this educational structure, initiative must be exercised, formal administrative actions must be taken, and policies and regulations must be changed. This is often not easy to do. Frequently a teacher who wants to experiment, to try out new practices, to undertake new ways of doing things faces restrictions of one sort or another that make it difficult to introduce change. It is much easier to conform, to follow traditional practice, to carry out established policies and regulations, to adhere to approved procedures—and the temptation to do so is great.

INSTITUTIONALIZATION OF THE SCHOOL

It is even much more difficult to change the structural pattern of education itself or to reorganize the basic program of the school. The

³Wilbur B. Brookover, *A Sociology of Education* (New York: American Book Company, 1955), pp. 105-119.

system of education has itself become institutionalized, and change is not easy. Seldom do we as a group of professional workers, or does the social group itself, examine and evaluate the total structure and program of education to determine their appropriateness at this point in history in serving basic functions of the school or in attaining proper goals for the education of youth. If we become concerned about some weakness or deficiency in our schools, we patch and repair the existing structure, rather than weigh the question of whether a change is needed in the basic organization and program of education itself. Of course, the same situation prevails with regard to other social institutions, but the schools reflect so fully the social beliefs and aspirations of the people that change may become more necessary, yet actually more difficult, than for other agencies of group life. Since the schools constitute a primary vehicle for transmitting social values and group beliefs, the citizens collectively keep an eagle eye on the schools to see that they conform, that children are taught the proper things, and that the school fulfills the social demands of the people. Thus once a pattern of education is developed, and socially approved, change becomes difficult, for this means re-examining basic assumptions, calling in question established policy, and discarding accepted procedures and practices. People do not take kindly to such a challenge of the established order of things.⁴ Lawrence Frank is indeed bitter about the hold of tradition on the minds of men:

Man is at the mercy of these versions of his past, these selectively organized presentations of traditions and events from which he derives his cultural heritage, his image of himself, and his ideas of his future.⁵

TRADITION IS EXORABLE

Yet we have already pointed out in Chapter 4 that education in America has changed fundamentally, that we as a people have evolved a structure for education unlike any in the world, and vastly different from the pattern originally developed in this country. The curriculum itself changes—and in terms of the history of American culture, rather rapidly, as is shown by contrasting programs given in Chapters 4 and 9. How can we reconcile these apparent contradictions in cultural life?

Frank himself provides much of the answer in prescribing therapeutic remedies for a society:

⁴David Riesman writes brilliantly about this social pressure to conform in two challenging books: *The Lonely Crowd* (New Haven, Conn.: Yale University Press, 1950) and *Constraint and Variety in American Education* (Lincoln: The University of Nebraska Press, 1956).

⁵Lawrence K. Frank, *Society as the Patient* (New Brunswick, N.J.: Rutgers University Press, 1948), p. 304. Reprinted by permission of the publishers.

If one will reflect on the notion of progress and study the implications of social change, it will be realized that a group can change and be progressive only by emancipating itself—that is, its members—from its past, by interrupting the continuity of the cultural traditions so that new patterns of action, speech, and belief may be created to supersede and replace the old. Therein lies the essential difference between a static, tradition bound society wherein the traditions of the past largely control life and the progressive societies which permit and, to an increasing extent, encourage criticism of tradition. Even when it has undermined the most venerable beliefs, man has learned to foster the creation of new ideas and practices.⁶

Riesman, in describing the autonomous person, also gives us some valuable clues to the nature of change in a dynamic society and the role of the individual in supporting change.⁷ Van Cleve Morris contributes a thoughtful interpretation of man's responsibilities for change in a modern urbanized society.⁸

And so it seems in America—particularly in the field of education—that we as a people have encouraged experimentation, the trying out of new practices and procedures, the introduction of new types of learning experiences, but only within broad limits of social values consistent with the American concept. In other words, any experimentation or change is restricted to what the people themselves believe to be the American way of life, the American dream, the American concept of democratic living. As we analyze developments in American education, we see that the people allow those responsible for establishing, organizing, and instructing the schools a considerable measure of freedom, an area of discretion, within which they are relatively free to devise better ways of providing an education for children and youth. But such modifications, experimentations, and idiosyncratic practices must stay within limits, within the area of discretion permitted by the social group immediately in control of the school. With such a large measure of local control in American education, this in effect means that the citizens of the local community determine the range of tolerance—the extent to which they will permit modifications of the traditional program of education—unless the state, the creator of the local school district, orders the local school to make changes that it has determined are proper. The people of the state *in toto*, too, have a range of tolerance within which the program of education must be developed by the local community.

Throughout their history, the people of America, although with some recognizable reluctance on occasion, not only have permitted, but

⁶ *Ibid.*

⁷ David Riesman, *Individualism Reconsidered* (Glencoe, Ill.: The Free Press, 1954).

⁸ Van Cleve Morris, "The Other-Directed Man," *Teachers College Record*, 57:232-240 (January, 1956).

have encouraged breaks with tradition and, in Frank's words, have emancipated themselves from the strangle hold of tradition. If we blindly and uncritically adhere to the same organization of the educational program, establish new schools of the same sort as those we have had, teach pupils the same things we have taught others previously, and offer the same program of studies we had last year, we permit ourselves to be the slaves of tradition, but if we continuously evaluate present practice to determine its effectiveness in serving the ends sought, experiment with new structures and new ways of doing things that offer promise of better serving our goals, examine critically our hypotheses, and subject our goals and methods of attaining them to intelligent criticism, we escape the tentacles of tradition and conformity. We slough off the deadening effects of tradition only as we deliberately work at ridding ourselves of them.

Changes in American Life Affect the School Program

In the total syndrome of forces that shape American schools are some developments in our national life that should be mentioned, even if only briefly.

INDUSTRIALIZATION AND URBANIZATION

The phenomenal industrialization of America has produced profound changes in American life and institutions. People have congregated in cities; the proportion living in rural areas has declined rapidly. With this rapid trend to urbanization the whole social life of the people has become much more complex. New skills of social living have become essential, and new responsibilities are placed on the citizen. Family life has changed markedly. Economic interdependence has become a fact of life. Technical knowledge is a necessity not only for the farmer, the worker, and the businessman, but for the professional man, the plain ordinary citizen, and the housewife. Job opportunities have changed, and the types of skills needed in gaining a living are different. The resultants of a great technology have affected every aspect of living and have brought about fundamental changes in modes of living and of making a living. These in turn have affected the educational program of the country.

The people naturally turned to the school to help them cope with these new problems of living. The educator, sensing the stresses created by these forces of technology and recognizing the gaps in the total education of the young that resulted from these significant changes, under-

took to fulfill these needs for a new and broader type of education. And as he ventured into new types of educational programs and activities the public approved. So education for "vocation," "citizenship," "worthy home-membership," "worthy use of leisure," and "ethical character," as enunciated in the Seven Cardinal Principles of Education, was accepted as an appropriate function of the school. Thus, the program of the secondary school in America today has been shaped by the fundamental changes in American life brought about by the technological revolution that has swept this country in the past century. And continued technological changes, particularly those resulting from the fission and fusion of the atom and from the development of automatic processes of manufacturing, will undoubtedly call for further changes in the program of education in this country. Venturesome teachers and administrators, utilizing the discretion permitted them by an experimentally minded society, will continue to try out new programs, practices, procedures, and organizations in adapting the schools to even newer social conditions.

TECHNOLOGICAL BREAK-OUT

Certainly among the most notable changes in modern life are the advances that have been made in technology and in scientific discovery. All aspects of modern life have been modified in one respect or another by the application of scientific knowledge. Throughout their history the American people have been inventive and have always utilized scientific knowledge to ameliorate living conditions. Standards of living have been raised materially; diseases have been controlled more fully, and many of them have been conquered; the forces of nature have been more adequately controlled and harnessed for man's benefit; the comforts of life have been extended to all people and have been expanded in number; leisure time has been increased.

Even though phenomenal advances had already been made, discoveries and new applications of existing knowledge during the past decade or two have been almost unbelievable. Accomplishments include the splitting and the recombining of the atom and the harnessing of the fantastic amounts of energy released in the process. These discoveries rather completely change the status of whole nations, for those which have been short of sources of energy may now have energy in abundance. The use of jet engines and rockets has enabled man to launch satellites and has made "space ships" feasible. But these advances in technology have also brought about intercontinental missiles and a whole arsenal of weapons with a destructive power and range capable of destroying whole nations. New discoveries in the areas of nutrition, physiological regenera-

tion, and mental health also hold great import for man. These are but a few of the recent advances that give clues to what the future holds.⁹

The impact of such technological advances on education has already been great and will continue to be so. It taxes the ingenuity of even the most brilliant scholars to keep abreast of new knowledge; what can the school do to introduce young adolescents to it? Yet, unless we do, succeeding generations will be ill prepared to rule the country, much less to decide policies on international affairs. Many other implications may be made.

COMMUNICATION

New methods of communication and changes in the use of communicative techniques have greatly affected American life. The dissemination of ideas, opinions, views, and news to every nook and cranny of the country is, of course, commonplace today. Travel to any part of the world is fast and readily feasible. Tens of millions of people may view the same event, enjoy the same presentation, or hear the same speech or discussion over television or radio. Through various media of communication practically all the people may be easily apprised of any events that occur throughout the world, and their opinions and reactions may be swayed by the presentation of dramatic and appealing scenes caught by television cameras. The molding of mass public opinion has become a disquieting possibility. Those of us who recall even faintly the use Hitler made of the radio and other media of mass persuasion shudder at the thought of what an equally skillful demagogue could do in using television to sway people.

These changes in communication have opened new horizons for education and also have imposed new burdens on the curriculum.

STANDARDS OF LIVING

The standard of living of the American people has increased prodigiously. Older people recognize from their own experience the gains that have been made—gains not only in material goods and services, but also in the cultural aspects of life. The increase in the listening to music of high quality, for example, is almost unbelievable. Increases in the sale of magazines and books, in proportion to population, are significant. The improvement in the taste of the people in beauty—home decora-

⁹ For some significant forecasts of what may lie ahead, see Harrison S. Brown, James Bonner, and John Weir, *The Next Hundred Years* (New York: The Viking Press, 1957); Peter F. B. Drucker, *America's Next Twenty Years* (New York: Harper & Brothers, 1957); and Richard L. Meier, *Science and Economic Development—New Patterns of Living* (New York: John Wiley & Sons, Inc., 1956).

tion, clothing, design of products, landscaping, and the like—is further evidence of this rise in cultural standards.

This enhancement of standards of living and the rise in per capita income—a corollary condition—have their effect on the schools. Families are able to permit their children to remain in school longer, often to complete high school and enroll in college. The curriculum of the school reflects this increase in the cultural standards of the people. Enjoyment of the arts no longer remains the privilege of a few. Music is universally taught in the schools.

LEISURE

The work schedule of most Americans has been reduced considerably from what it was several decades ago; correspondingly, leisure time has increased greatly. Technology has enabled us to enjoy ever higher *standards of living, yet spend much less time producing, processing, and distributing goods, and providing services.*

This new-found leisure has also had an effect on the schools. The increase in the numbers of adults continuing formal education of one type or another is astounding. Also, the schools have accepted a responsibility to assist young people in making wise and satisfying use of their leisure hours. "Worthy use of leisure" was accepted as one of the seven cardinal objectives of education as early as 1918. But schools are still endeavoring to find a satisfactory base for developing such a behavior pattern in learners.

THE POPULATION "EXPLOSION"

The annual huge increase in population, which has been a characteristic of this country since 1917, inevitably has had and will continue to have a significant effect on schools. The nature of this increase was briefly discussed in Chapter 2. Here it should be considered as one of the aspects of American life that will influence the development and program of our schools. The problems inherent in furnishing a complete schooling for the greatly increased numbers of children and youth now enrolling in our schools are well known. Not only are there difficulties in providing enough physical facilities and competent teachers to carry on a school program; questions arise as to the kinds of educational programs that should be provided all of the children. Are traditional offerings and practices still acceptable? What kinds of employment will all of these young people obtain when they enter the labor market? Will leisure increase? Will entrance into the labor market be delayed? Will retirement occur earlier? The answers to such questions hold great import for the schools.

INTERRELATIONSHIPS OF THE WORLD

Another major development in modern life in America has been the change in our relationships with the rest of the world. New modes of travel and communication bind all nations much closer together than ever before. Interdependence of peoples everywhere has increased greatly. Our role in world affairs has shifted almost completely from what it was a few decades ago. The effect of these changes on the program of the school has been negligible to date, but it is certain that they will need to be taken into account in the future.

Organized Groups Influence the School

One of the most striking aspects of present-day American life is the prevalence of organized groups of all sorts. Any adult is usually a member of a number of organizations—the PTA of the neighborhood school, a church, the Men's Club or Circle of his church, a civic club, a character-building agency, a fraternal group, a political party, a labor union or professional organization or business association, a social club, a welfare group, a charitable organization, and so on for the whole gamut of group living. Such groups are always organized for a purpose, frequently to carry out some program that affects the society in one way or another. And, of course, such social-action groups inevitably support a particular set of beliefs and values and engage in activities that will promote the acceptance or advancement of their particular aims and objectives.

As for organized groups connected with the schools, they may be classified as lay—those composed of citizens who are not themselves engaged in teaching or administering the schools; and professional—those composed of the educators themselves. Both kinds exert considerable influence over the program of the school. Some of the lay groups deliberately undertake to bring about modifications of the school program or to ensure retention of some feature that they strongly approve. Matters relating to the teaching of patriotism and religion have been particularly subject to support or attack from organized interest groups of various sorts. But the whole gamut of the school's activities is likely to come under the surveillance of some organization.

PROFESSIONAL GROUPS

Professional groups exist primarily for the purpose of shaping the educational program of the country, and their influence is tremendous. We have already discussed in Chapter 4, for example, the impact of the National Education Association, through the reports of its famous com-

mittees, on the development of secondary education in this country during the closing years of the nineteenth century and the first part of this century. The influence of the NEA continues to this day, although many additional organizations now deal with particular aspects of education. Teachers often look to their own particular special-interest group for leadership and guidance in educational matters. These organizations usually enroll specialists as well as teachers working in a particular area of the high school program, so they are in a position to wield considerable influence over the offerings as well as the teaching methods and procedures used in classrooms throughout the country.

The National Council of Teachers of English may well serve to illustrate the work of these specialized professional organizations. The group organized in 1911, principally because of the efforts of some teachers of English to bring about a modification in college entrance requirements in the field of English.¹⁰ Within a month of its founding the Council began the publication of its official magazine, *The English Journal*, which has been published regularly since. One of the first official acts of the organization was to establish a Committee of Thirty that served as the English study committee for the Commission on the Reorganization of Secondary Education in its formulation of a program that would carry out the famous Seven Cardinal Principles of Education (see Chapter 4). The report of this committee, published in 1917 by the United States Office of Education, influenced the development of the English program in the secondary school for years to come. Since that time, the Council has created many committees that have prepared reports and publications of various sorts, all designed to improve the teaching of English and the English program in both the common schools and the colleges.

In 1930 the Council appointed its second major committee on curriculum and the three reports of this group were significant treatises on the teaching of English in the secondary school and college. Then in 1945, the group established its famous Commission on the English Curriculum, which prepared a three-volume series on the English program.

All three of these sets of curriculum reports in turn have been widely read and studied in college classes on the teaching of English, and have also been used by committees of teachers in individual school systems as guides for the formulation of an English program for their respective schools. Moreover, writers who prepare textbooks and other teaching materials for use in the schools have relied extensively on these reports

¹⁰ "The National Council, 1911-1936," *English Journal*, 25:805-836 (December, 1936).

for guidance in planning their publications, so that materials which teachers select for class use have also conformed to the recommendations of these committees, as each has succeeded the other in giving guidance to the development of the English program.

In addition to the work over the years of its many committees, the Council publishes four magazines—*Elementary English*, *English Journal*, *College Composition and Communication*, and *College English*. They contain articles on the teaching of English and other subjects of interest to teachers, and these also influence the program in the school. The annual conventions of the Council are attended by large numbers of college faculty members and teachers, and these serve, too, to give direction to changes in the English program.¹¹

Similar professional organizations exist for practically every specialized aspect of education, as was shown in Chapter 1. Our professional organizations are powerful factors in shaping the development of education in this country and we must clearly recognize their influence.

LAY GROUPS

Many organizations of lay citizens are also vitally interested in education, and from time to time endeavor to exercise influence over the schools. Examples of such groups are the following:

School advisory councils, such as citizens committees, lay advisory councils, school survey groups, and the like

Parent-teacher associations

Business and industrial groups, such as chambers of commerce, associations of manufacturers, trade associations

Labor groups

Patriotic groups, such as the American Legion, the Daughters of the American Revolution, Sons of the American Revolution, and the like

Civic groups

Religious organizations

Special-interest groups, such as societies and associations interested in exceptional children, the gifted, the school band, the creative arts, physical fitness, or in most any areas of the educational program

Self-interest groups, such as those formed to promote a cause or to exercise control over public agencies, including the schools: taxpayer associations, censorship groups, and the like

Many organizations of these types have made real contributions to the advancement of education in this country. Others are inimical to the

¹¹ J. N. Hook, "The National Council Looks Ahead," *English Journal*, 44:1-9 (January, 1953).

best interests of the schools, either by trying to shape the program to serve their own selfish ends or by opposing changes in the schools that authorities believe to be sound. The record usually is not wholly good or wholly bad for most of these groups. Often many of them favor some proposals that promise much for education, yet oppose other plans that are favored by authorities.

The gravest danger lies in those groups that wish to control education for selfish ends not consistent with basic democratic concepts and with the approved functions and purposes of the schools.

The proposals of every group that attempts to influence the schools should be subjected to the closest scrutiny and evaluated in the light of acceptable policies and objectives. Those not consistent with these principles should be rejected and if the group persists and steps up the pressure, educators should carry their case to the public, pointing out the dangers, in terms of sound educational practice, to the schools in such proposals.

Impact of New Philosophical and Psychological Conceptions

A basic factor in shaping American education during the twentieth century has been a new conception of the nature of man, with its corollary implications for educating him to live in a democratic society. This new school of philosophy, known as experimentalism, is based on a pragmatic philosophy of knowledge and a psychology of motivation and perception. This system of philosophy is sometimes called "naturalism." John Dewey has been the leading exponent of this school of thought. His influence on American education has undoubtedly been greater than that of any other individual in the whole history of this country. Popularly, the educational embodiment of his concepts has been known as "progressive education," although that term has been applied to so many different kinds of educational practice that it is presently meaningless in describing a scheme of education.

EXPERIMENTALISM

We will not be able here to delve deeply into this theory of education but a brief analysis of its impact on practice will be made.¹² Experimentalism holds that education is an interactive process between an individual who is the learner and his social environment. What the

¹² For an excellent brief exposition of various philosophic ideas about education, see R. Freeman Butts and Lawrence A. Cremin, *A History of Education in American Culture* (New York: Henry Holt and Company, 1953), pp. 339-347 and 492-499; for a fuller treatment of experimentalism, refer to John L. Childs, *American Pragmatism and Education* (New York: Henry Holt and Company, 1936).

individual learns is dependent on the inherent, internal motives of the learner and on the kinds and qualities of experiences he has. The function of education is to develop the individual so that he will be a self-directive person, utilizing the methods of creative intelligence to guide his behavior, and so that his own capabilities are realized. The perfection of society comes through the education of individuals in fulfillment of their potentialities so that they may be maximally effective in living personally satisfying lives and in contributing to the achievement of desirable social ends. Experimentalism holds that creative intelligence is the method of individual self-realization and social advancement. Learners must have ample opportunity to acquire the methods of rational thinking and to develop the ability to use intelligence in the solution of problems. Experience is an essential ingredient in learning; the pupil must be a participant in activities that are meaningful and significant to him if he is to refine the methods of intelligent action. Values are derived from racial experience, from a testing out of hypotheses in a social context.

This theory of education contrasts sharply with the concepts of idealism and humanism, both of which had dominated educational thought up to the twentieth century. These theories emphasized the acquisition of the great truths to be derived from a study of the writings and works of the great men of all times. The essence of a true education, according to these philosophers, is to be found in the study of classical literature, languages, philosophy, mathematics, history, and, to some extent, science. Once the learner has mastered the fundamental principles and methods of logical thinking that inhere in these disciplines, he is best equipped to take his place as citizen and to exercise a role of leadership in society. Values reside in the eternal verities that are to be discovered through such study. The mind is to be disciplined through rigorous mental processes required to comprehend the subject matter of these fields of knowledge, and once it has been properly trained, the individual is competent to face the multifarious problems he may find in the future as an individual and as a member of society.

ORGANISMIC PSYCHOLOGY

During this same period—the first half of the twentieth century—a new psychology was also being forged. Connectionism and behaviorism were being replaced by field theories and by social psychology. Instead of analyzing the mechanical methods by which the individual learns, emphasis was given to motivation, the impact of the social situation on the learner, and the effects of ego involvement. Supporting the experience concepts of the experimentalists, psychologists showed that learning

standards for advancement on the educational ladder? On what basis should institutions of higher learning accept students from the high school?

The Eight-Year Study. In recent years several experimental projects have been undertaken in an effort to find a more acceptable basis for admission to college. In 1933 The Progressive Education Association launched the famous Eight-Year Study, which was designed to find a better basis for admitting high school graduates to college and which would at the same time free the high schools from the necessity of teaching all college-bound pupils a prescribed set of subjects for college entrance. About thirty secondary schools participated in the project.¹⁸ Almost every college and university which graduates of these selected high schools wished to attend agreed to release them from the usual subject and unit requirements during a five-year experimental period, beginning in 1936. Admission was to be based primarily on the record of the pupil while in high school, including evidences of the requisite intelligence, seriousness of purpose, ability to do college work, and general scholastic achievement. The student also had to have the recommendation of the high school principal, who agreed to supply the college with a large amount of pertinent information about him, including a record of the pupil's school life and results of a large variety of tests given as a part of the experiment.

During the eight years of the study (1933-1941) the thirty schools were encouraged to develop the kind of curriculum that school authorities felt would best achieve the basic objectives of secondary education, without necessarily requiring college-bound pupils to pursue subjects usually prescribed for admission. The achievements of graduates of these thirty schools who attended college were compared on a comprehensive basis with a control group from other high schools not included in the experiment. The results were very favorable to the graduates of the experimental schools.¹⁹ Many educators have felt that the Eight-Year Study showed that success in college is not dependent on the passage of a prescribed pattern of courses in high school. Therefore, they advocated that the high schools be freed from the necessity of requiring their college-bound pupils to take these subjects solely for purposes of college admission. Thus, the high schools would be free to plan a program for each individual pupil that promised to contribute most to his education in terms of the accepted purposes of the school.

As a result in part of the criticisms directed at secondary education

¹⁸ Willford M. Aikin, *The Story of the Eight-Year Study* (New York: Harper & Brothers, 1942).

¹⁹ Dean Chamberlin and others, *Did They Succeed in College?* (New York: Harper & Brothers, 1942).

in recent years, as discussed in Chapter 3, the clamor to free the secondary schools of the indirect control of their programs by the colleges has died down, but the problem of building a unified program of educational experiences for boys and girls has increased. The issues involved are discussed more fully in Chapter 10.

ACCREDITATION

Closely related to college admission in shaping the program of secondary education is the practice of accreditation. In fact, accreditation of secondary schools is a corollary of the practice of admitting students to college by certificate. The University of Michigan, as stated previously, was the first institution to accredit high schools. As admission by certificate became generally accepted, accreditation also grew, since only certificates from schools that met prescribed standards were acceptable. In due time, some of the state departments of education also began to accredit schools, which became subject to two sets of standards and two inspections. This gave rise to the question of which agency should accredit schools—the universities themselves or the state departments of education. The issue was resolved in favor of the state departments, and today the state university has the sole responsibility for accrediting high schools in only two states—California and Michigan.²⁰ At the present time, then, accreditation is simply one means by which the state exercises the authority it already possesses to govern the schools. But the practice of accreditation is one of the most powerful means used by the state, and by the universities in instances in which they have sole or concurrent powers, to affect the nature of the program of secondary education. Such control may be very rigid and pervasive, or it may encourage local variation and local determination; yet it is nevertheless control.

Accreditation is further exercised by voluntary regional organizations of colleges and secondary schools:

- Middle States Association of Colleges and Secondary Schools (1892)
- North Central Association of Colleges and Secondary Schools (1895)
- Southern Association of Secondary Schools and Colleges (1895)
- Northwest Association of Secondary and Higher Schools (1918)

In addition, the New England Association of Colleges and Secondary Schools, organized in 1885, exercises considerable influence over the high schools of that region, although it does not accredit schools as such.

These associations formulate standards for accrediting high schools, and those which adequately meet the standards are admitted to membership. Membership carries considerable prestige, and pupils graduating or

²⁰ Grace S. Wright, *State Accreditation of High Schools* (U.S. Office of Education, Bulletin 1955, No. 5, Washington, D.C.: Government Printing Office, 1955), p. 4.

transferring from member schools often are accorded recognition by colleges in other states that they would otherwise not receive. Even though the influence of these associations has declined as the state departments of education have assumed much more important roles in accreditation within the state, nevertheless the regional associations have had significant influence over secondary education in this country. The standards set by these associations still constitute the basis for many administrative practices and policies.

In earlier years, accreditation was based largely on quantitative standards. Extensive use was made of the so-called Carnegie unit as a method of measuring the amount of time devoted to a subject in the secondary school. We noted in Chapter 4 that the *Committee on College Entrance Requirements*, in its report of 1899, proposed units of work as a basis for admission to college. This term began to be widely used by colleges and in 1909 it was formalized by the action of the Carnegie Foundation for the Advancement of Teaching. The foundation defined a college as an institution that required, among other things, fourteen units of high school work as a basis for admission. This was done so that, for purposes of making grants, the foundation could determine what institutions or parts of institutions were true colleges. It defined a unit as constituting the study of a subject in high school for one period a day throughout the school year of thirty-six to forty weeks.²¹

College admission practices and standards formulated by accrediting agencies firmly implanted the Carnegie unit in American education, for it became almost the sole method of recording pupil progress through school and of determining graduation. Whether American secondary education will ever throw off the stultifying effects of such mechanical measures of accomplishment and find a more satisfactory basis for recording growth and achievement remains to be seen. So far, little of promise is on the horizon.

Research, Experimentation, and Evaluation

Among the many factors that have affected the development of secondary education in this country, research and experimentation in the field of education deserve recognition. The findings of many research studies, school surveys, and evaluative studies have had a marked influence on educational practice in this country. They form the basis for much of our theory, and practice is constantly being modified because of such studies.

Professional groups frequently carry on studies of this sort, such

²¹ Ellsworth Tompkins and Walter H. Gaumnitz, *The Carnegie Unit: Its Origin, Status, and Trends* (U.S. Office of Education, Bulletin 1954, No. 7; Washington, D.C.: Government Printing Office, 1954).

A collection of readings on some of the important factors that influence education and on some of the issues facing education today.

Havighurst, Robert J., and Bernice L. Neugarten. *Society and Education*. Boston: Allyn & Bacon, Inc., 1957.

The entire book deals with the relationships of the school to the culture. Parts III and IV are especially helpful.

Kandel, I. L. *American Education in the Twentieth Century*. Cambridge, Mass.: Harvard University Press, 1957.

Discusses factors that have shaped American education, with a chapter on the development of secondary education.

Mead, Margaret. *New Lives for Old: Cultural Transformations, Manus, 1928-1953*. New York: William Morrow & Company, 1956.

A brilliant anthropologist describes fully how the people of Manus changed in a quarter of a century from a primitive to a civilized nation. Educational implications are great.

Meltzer, Bernard N., Harry R. Doby and Philip M. Smith. *Education in Society: Readings*. New York: Thomas Y. Crowell Company, 1958.

An excellent collection of readings on the social basis of education, and the influence of social forces on the program.

Mursell, James L. *Principles of Democratic Education*. New York: W. W. Norton & Company, 1955.

Discusses the nature of democracy and the kinds of schools needed in a democratic society.

National Society for the Study of Education. *Citizen Co-operation for Better Public Schools*. Fifty-third Yearbook, Pt. I. Chicago: The University of Chicago Press, 1954.

Discusses the role of the citizen in the development of education, and gives illustrations of current practice in citizen cooperation.

Romine, Stephen A. *Building the High School Curriculum*. New York: The Ronald Press Company, 1954.

Part I, "Orientation," and Part II, "Curriculum Foundations," consider factors that have influenced curriculum development in this country.

Smith, B. Othanel, William O. Stanley, and J. Harlan Shores. *Fundamentals of Curriculum Development*. Rev. ed. Yonkers: World Book Company, 1957.

This book provides a thoroughgoing and extensive analysis of the sociological basis of the school curriculum. Part I, "Social Diagnosis for Curriculum Development," and Part V, "Theoretical Curriculum Issues," are especially pertinent.

Spindler, George D. "Education in a Transforming American Culture," *Harvard Educational Review*, 25:132-144 (Summer, 1955).

An excellent discussion of the relationship of education and society.

Spindler, George D., ed. *Education and Anthropology*. Stanford, Calif.: Stanford University Press, 1955.

This series of papers and reports of discussions are highly significant source materials for students of the sociology of education. The paper by Siegel on the educative process in American communities is especially pertinent.

Stanley, William O., B. Othanel Smith, Kenneth D. Benne, and Archibald W. Anderson. *Social Foundations of Education*. New York: The Dryden Press, 1956.

This is a volume of readings on the social relationship of the school. Many of the articles constitute excellent source material on this topic.

6

The Purposes of the Secondary School

Part Two has thus far examined the secondary school as it exists in America today, traced the development of secondary education, and discussed the important influences on that development. All of these factors will now be brought together in the formulation of a set of purposes for American secondary education.

Those of us who work in the secondary school must formulate for ourselves a *perspicuous and valid conception of the functions and purposes of the secondary school* or our efforts may be ineffectual or even misdirected. In planning learning experiences for boys and girls, in *organizing and administering a school, in guiding the growth and development of pupils*, we must all have a sense of direction, a goal in mind, a reason for the decisions made and the steps taken; otherwise, *the work of the school may fall short of its mark, so that pupils are not properly educated*. Below will be listed some objectives and goals for secondary education in America that have been widely accepted; however, each teacher should formulate for himself a conception of the educative process and of the nature and purposes of education, utilizing the thinking of other people as may be appropriate, but finally coming to his own definition of educational goals and functions and of the role of the secondary school in our society.

The Nature of the Educational Process

At the outset of this discussion, some concepts essential to the definition of a philosophy of education should be stated.

DEFINITION OF TERMS

Learning. Learning consists of the changes, with the exception of physiological changes, that occur in an individual as a result of experience. Thus learning is the residual of any experience that remains with the person for use in any future situation. Unless something is retained from an experience that the individual may use later, nothing has been learned. Learning may consist of (1) habits and skills, (2) the acquisition of knowledge and information, (3) attitudes, ideals, concepts, generalizations, and expectations that guide behavior, or (4) the development of ability, other than the sheer maturation of physical or intellectual ability.

Many interrelated learnings may result from an experience, particularly if it is a broad one. The building of attitudes, for example, depends on information and knowledge, as does the formulation of concepts and generalizations. One of the most important principles of teaching, to be kept in mind at all times, is that pupils may be learning a number of things at the same time.

Teaching. Teaching is the act of directing and managing the experiences of someone else so that learnings of the types deemed desirable by those engaged in the teaching process may be acquired by the learner. To teach means to do something to control the kinds of learnings that may be expected to occur, plan experiences for the learner, and guide his development toward anticipated ends. Teaching requires the formulation of purposes to guide the whole process, the acceptance by the pupils of these purposes as valid goals for themselves, the planning of experiences that promise to achieve the learnings envisioned, the direction of pupils as they engage in these activities, and the evaluation of the outcomes to see if the learner has acquired the learnings desired.

Education. In a broad sense, education is the sum total of experiences through which a person learns. It includes all the activities carried on by the school, the experiences the youngster has in the home that result in changes in behavior, those he has in the social group, with friends, and the like, and in fact a wide array of activities that result in learning. But in the narrower sense in which we usually use the term, education means the social process by which a person is provided with the experiences he needs in order to acquire desirable learnings.¹ Thus, because society deems it desirable that boys and girls be able to use English correctly, it has provided an educational system for the purpose, among other things, of teaching boys and girls to speak and write correctly.

¹ Philip H. Phenix, *Philosophy of Education* (New York: Henry Holt and Company, 1958), pp. 10-14.

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Goals, aims, purposes, and objectives of education. In general usage these terms all mean much the same thing and are often used interchangeably, as they are used in this book. These terms are used to designate the kinds of learnings which those who plan the educational program hope will result from the experiences provided learners. It is obvious that the purposes, goals, aims, or objectives of the school (the particular term used is not crucial) constitute the starting point for all educational planning and practice. Thus, the aims of education state not only the aspects of growth and development which should come within the purview of the school, but the direction which growth should take.²

SCHOOL EXPERIENCES SHOULD BE MAXIMALLY EDUCATIVE

Since purposive activity, whenever it is experienced, results in learnings of some kind, young people acquire a great deal of knowledge, concepts, understanding, habits, skills, and ways of behaving outside the school. In fact a substantial part of the stock of learnings of any adult has undoubtedly resulted from experiences gained outside the formal program of education. In view of this fact, the role of the school becomes primarily one of improving and extending the quantity and quality of learning—of giving pupils a more comprehensive stock of knowledge, understandings, concepts, skills, habits, and ways of working than they would acquire in a hit-or-miss fashion out of school. The school should provide learning experiences that will make a maximum contribution to the education of all pupils, not duplicate learnings already acquired nor, on the other hand, neglect important areas of education in which the pupil has not yet acquired—nor is likely to acquire elsewhere—the learnings essential for him as a person and a citizen. The school exists to provide an organized program of learning activities that promise maximum attainment of valid aims and goals of education by all pupils.

The kinds of learning experiences that a school may provide are almost limitless; hence it is incumbent on teachers and all concerned with the educative process to select from among all of these possibilities only those that offer the most promise for achieving the ends of education. Herbert Spencer, the great English philosopher, well stated this axiom of educational planning a century ago:

The question which we contend is of such transcendent moment, is, not whether such or such knowledge is of worth, but what is its *relative worth*? . . . There is, perhaps, not a subject to which men devote attention that has not *some* value. . . .

. . . Before there can be a rational *curriculum*, we must settle which things

² *Ibid.*, pp. 552-559

it most concerns us to know; or, to use a word of Bacon's, now unfortunately obsolete—we must determine the relative value of knowledges.³

TEACHERS MUST PLAN WISELY

This makes the role of the teacher a significant one indeed, for he must be able to judge accurately what learnings will be of most worth for each pupil and what school experiences will provide such outcomes best. And his base for judging cannot be a limited one; he must be concerned for the proper growth and development of the pupil now, but foresee what learnings will be of most value to him in the future. He must be sensitive to social values and conditions and trends in cultural development, but also possess a keen understanding of the needs and developmental requirements of each boy and girl.



All Learning Experiences Provided by the School Should Be Maximally Educative. This chemistry teacher must determine what valid purposes of the school can best be served by laboratory activities. (Courtesy of the Evanston, Illinois, Township High School.)

³ Herbert Spencer, *Education: Intellectual, Moral, and Physical* (New York: Appleton-Century-Crofts, Inc., 1860), pp. 8-11.

Almost all the experiences that the school may provide will have some educative value, but the problem that always confronts those who plan the educational program is whether the activities planned will be *maximally* beneficial to the pupils involved. For example, since any pupil can take only a limited number of subjects or activities in high school, those responsible for planning the program must decide if a pupil will benefit more from the study of Latin, home economics, algebra, driver education, or American history. Would football comprise a better set of learning experiences than debate? And similarly, thousands of decisions of this sort must be made in planning an educational program. Furthermore, assume that American history is designated as a required course, just what kind of learning experiences should be carried on in the 180 or 200 class periods devoted to the subject so that maximum values for pupils result? Should the teacher show a film portraying the work of the Constitutional Convention? Should he require pupils to write a term paper? Should he permit pupils to suggest topics for discussion in developing a unit of work? These are examples of a few of the types of decisions teachers must make constantly as they seek to plan the best learning experiences possible for the pupils.

Who Should Formulate the Aims and Functions of Secondary Education?

In view of the importance in educational planning of defining the aims and functions of American secondary education, the question arises as to who should formulate such statements. In considering this matter, we need to distinguish among levels of educational aims.

IMMEDIATE, INTERMEDIATE, AND ULTIMATE AIMS

The ultimate aims of education are the fundamental and basic purposes assigned to the total educational enterprise. They define the end products of organized learning experience—the kind of society those who establish the schools accept as desirable and the kinds of persons who should constitute the social group. Ultimate aims simply restate for the purpose of educational planning the concepts of the good life held by that particular social group. It is quite apparent, then, that such aims are determined by the society that controls the schools. The ultimate aims of education in the United States, for example, are different from those in Russia. Aims embody the beliefs, values, traditions, and aspirations of a people.⁴ An example of an ultimate aim of education

⁴An excellent example of the efforts of a staff of a school system to define the basic value patterns of American life and to draw out the implications for school practice is found in a publication of the Cincinnati Public Schools, *Foundation Values of American Life* (Cincinnati: The Schools, 1954).

for American schools is the development of the individual to the fullest extent possible in terms of his potentialities and capacities.

Intermediate aims are comprised of specific statements of objectives that guide educational planning in a school. They define in greater detail the kinds of learning experiences the school should provide and the direction that growth and development should take in these aspects of education. Obviously, they must be consistent with the ultimate aims of education and state ways in which these aims may be attained. For example, in seeking to foster the fullest development of the individual, the pupils should acquire basic knowledge about the world in which he lives. This, then, becomes an intermediate aim, one to be used in planning the program of the school.

Immediate aims guide the development of the learning experiences themselves. They determine the character of the day-by-day activities of the school, the nature of classroom work, and the kinds of administrative policies promulgated. A teacher assigns a chapter in a history book to be studied. His purpose is to enable pupils to gain information on a particular aspect of history. Their attainment of this immediate objective will, it is believed, contribute to the acquisition of important knowledge, which will better enable them to develop their potentialities. It is difficult in practice to differentiate clearly among levels of educational aims, but this is not of major consequence; what is important is to make certain that the aims set for any educational act are consistent with, and contributory to the achievement of, the ultimate aims of education.

FORMULATION OF AIMS AND FUNCTIONS

At the operational level, the individual teacher, the faculty of the school, and the entire staff of a local school system will have the primary responsibility for defining the aims and functions of the school. The classroom teacher who assigns pupils a chapter in history to study has an aim in mind as the reason for carrying out such learning activity. He may not have stated or even thought out his aim explicitly, but his very act of making the assignment implies a purpose. And so the actions of every teacher many times each school day give expression to purpose or aim.

The fact that the study of history was given a place in the school curriculum is also an expression of an aim, whether formulated explicitly or implied. The subject was placed in the curriculum and remains a part of it from year to year because of actions taken by school officials. Thus, they, too, are formulating aims of education by every action they take to give direction to the learning experiences provided pupils. By the official actions it takes, the board of education joins in giving substance to aims of education. The state department of education in promulgat-

ing regulations and in supervising schools, the legislature of the state in enacting laws of many kinds relating to education are both contributing in one way or another to the definition of aims and functions of education.

As was discussed in Chapter 5, many other agencies and groups of people, such as professional organizations, also contribute to the development of educational practice, and such actions inevitably must reflect some conception of educational aims and goals.

All aims that guide educational planning must, however, ultimately square with what the total society, as voiced through its agencies of social control, believes to be proper and valid goals for education in this country. It is the social group that sets the ultimate goals of education, and all subsidiary goals must be in harmony with them and contribute to their achievement. The formulation of aims is the most exacting task that faces teachers, administrators, and boards of education as they give expression to aims of education in planning class activities, designing school curriculums, formulating school policies, and the like.

How Do We Determine What Should Be the Aims and Functions of the Secondary School?

As they set about the task of defining the purposes and functions of the American secondary school, teachers and school officials need some basis for determining whether their aims are valid and proper. What constitute standards for validating aims of education? As was pointed out in Chapter 2, John Dewey defined the two basic factors that must be considered in developing a theory of education. Because of their importance in the formulation of aims of education, they are again stated here:

The fundamental factors in the educative process are an immature, undeveloped being; and certain social aims, meanings, values incarnate in the matured experience of the adult.⁵

All educational planning must be based on a consideration of (1) the values, beliefs, traditions, mores, expectations, and aspirations of the society that establishes and maintains the school, and (2) the developmental characteristics, needs, interests, potentialities, capacities, and aspirations of the boys and girls who attend the school. It is on these foundation stones that we erect our edifice of educational objectives. But we must develop our objectives philosophically, by the exercise of judgment. There is no magical formula by which we can manipulate these factors and arrive at a set of aims. It is solely an intellectual process. The process may be illustrated schematically by Figure 6.

⁵ John Dewey, *The Child and the Curriculum* (Chicago: The University of Chicago Press, 1902), p. 7. Reprinted by permission of the publishers.

Inadequately, for no diagram can possibly portray an intellectual activity, this chart shows the processes involved in planning an educational program for youth. To define aims and to plan, is primarily the responsibility of the members of the professional staff of the school, although they will want to bring parents, other citizens, and pupils into the deliberations. Those who plan an educational program need to analyze very thoroughly the characteristics of the pupils who constitute the learners of the school and of the social group which established and controls the school, although this group must not be conceived too nar-

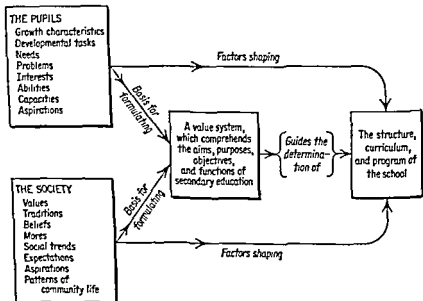


Figure 6. The Process of Educational Planning.

rowly. Considerable attention has been given in this book to such analyses in Chapters 2, 3, and 5. So that their planning may be definitive and significant, those who formulate the program for a particular school in any community of America will need to make similar studies of youth of that community and of the particular value patterns and aspects of community life.

Having fashioned a clear, sound, and valid set of purposes for their school, and a conception of the role and function of secondary education in American life, the teachers will be in a position to plan for pupils learning experiences that promise to contribute maximally to the attainment of these purposes. But in selecting learning experiences from among the many that may be provided, they will choose those that are of interest,

meaning, and significance to those particular pupils in terms of their past experiences, of environmental factors in their daily living, and of their aspirations, and also that contribute to the understanding and improvement of life in that particular community.

To illustrate, we would all agree that one of the important objectives of the secondary school is to enable pupils to use English correctly and fluently in written and spoken communication. Thus, all high schools throughout the country offer courses in English and provide learning experiences in using good English. But what should be the specific nature of the learning experiences provided in a particular high school? This is a decision that must be made by the staff of the local school, and especially by the teachers of English. Probably these teachers everywhere will require their pupils to write themes or papers of some sort, but the topics chosen for such papers ought to grow out of the interests and past experiences of the youngsters enrolled in a specific class. In Florida, for example, they might write about the citrus fruit industry, the economic development of Florida during the past fifteen years, the joys of deep-sea fishing, or a fable about the fountain of youth. In Nebraska they might write about the necessity of conserving our topsoil, the agricultural resources of the state, the life of the Indians who inhabited the region in earlier times, the hardships of pioneer life, a prairie fire, or the like. Pupils in a California high school might write on still different subjects. Thus, all secondary schools would be seeking to develop competency in the use of English, but the activities in which pupils engage in acquiring this proficiency, *the experiences themselves, the things discussed and studied, the things done in class*, would vary considerably from community to community, from region to region, and even from classroom to classroom within the same building. Each teacher, utilizing his creative talents and insight, would want to select learning experiences that were most meaningful and significant to his particular class, yet offer the most promise of achieving the fundamental objectives of the school.

Fundamental to all educational endeavors, then, is the formulation of purposes and objectives for the school, and for each major type of educational experience so that it will contribute to the realization of these anticipated outcomes. Let us now proceed to a consideration of the functions and aims of secondary education in American life.

The Functions of the Secondary School in American Society

As was stated in Chapter 5, the school is an institution established by society to perform certain social functions. In this discussion of the basic concepts that should guide educational planning in the secondary

school, it seems desirable, then, to consider those functions which it should serve. A clear definition of function is essential for the formulation of valid goals for the high school.

By functions we mean the acts, activities, or operations expected of the school in fulfillment of its status as a social agency. A definition of functions sets the framework within which the school carries out its basic purposes and operates to achieve its goals. Ever since the founding of the secondary school in this country, citizens and educators have been concerned about the functions which it should serve in our society. For our purposes, two of the most significant statements of functions have been formulated by Inglis⁶ and Briggs.⁷ Students of secondary education will want to become familiar with their definitions. The following list is offered as representing present-day thinking about the functions of secondary education. School staffs and individual teachers may well formulate their own statements of functions as a basis for the definition of goals and objectives for the secondary school. Our list of functions follows.

1. *Universal education.* To provide an appropriate education for all youth of the nation.

2. *Exploration of individual talents, capabilities, and interests.* To enable each adolescent to determine what comprise his personal potentialities for growth and development; to understand himself in terms of his abilities, capacities, talents, and basic interests; and to set appropriate aspiration levels for himself.

3. *Development of individual potentialities.* To establish a program of education that will enable all youth to develop their talents and abilities so that they may live maximally satisfying lives and contribute significantly to the definition and achievement of the good life by the entire social group.

4. *Conservation of the cultural heritage.* To teach pupils the essential and desirable elements of the cultural heritage so that it may be preserved and extended.

5. *Systemization of knowledge.* To help the pupil organize facts, understandings, and generalizations into systems of knowledge that may be used effectively in determining future courses of action.

6. *Formulation of personality.* To guide the development of personality so that the individual will exemplify those behavioral traits that are essential for successful living in the social group.

⁶ Alexander Inglis, *Principles of Secondary Education* (Boston: Houghton Mifflin Company, 1918) pp. 375-383, 662-669.

⁷ Thomas H. Briggs, *Secondary Education* (New York: The Macmillan Company, 1933), pp. 232-234.

7. *Formulation of a valid system of values.* To guide each pupil in the acquisition of value patterns and modes of behavior that are appropriate for the society in which he lives.

8. *Inculcation of social traditions and beliefs.* To ensure that each pupil knows, understands, and exemplifies in behavior the basic concepts that characterize the social life of the group.

9. *Preparation for adulthood.* To provide worthwhile and maximally educative learning experiences that will enable the adolescent to fulfill an adequate and appropriate role in the society as he attains adulthood.

The Aims and Purposes of Secondary Education

Once we have properly defined the functions of secondary education in American life we are in a position to formulate aims and objectives for the school. The aims of secondary education have been defined in one form or another since schools were first established. As was noted in Chapter 4, the "Old Deluder, Satan" law, passed in 1647 by the Massachusetts Bay Colony, stated that the grammar school should "instruct youth so far as they shall be fitted for the university." But Franklin envisioned secondary education as being broader in purpose, so in formulating the plan for his academy in 1749 he "propos'd that they learn those things that are likely to be *most useful* and *most ornamental*." The citizens of Boston, in establishing the first public American high school, wanted a school that would serve the broad purpose of preparing youth for life.

SPENCER'S DEFINITION OF PURPOSE

In his famous essays on education, published in British magazines in 1859 and 1860, Herbert Spencer, the first great apostle of modern educational theory, presented a bold, comprehensive program for the secondary schools. He defined the function of education (primarily he referred to secondary education) in these terms:

How to live?—that is the essential question for us. Not how to live in the mere material sense only, but in the widest sense. The general problem which comprehends every special problem is—the right ruling of conduct in all directions under all circumstances . . . To prepare us for complete living is the function which education has to discharge; and the only rational mode of judging of any educational course is, to judge in what degree it discharges such function *

*Spencer, *op. cit.*, pp. 11-12.

Spencer classified into five categories the chief activities that constitute human life:

1. Those activities which directly minister to self-preservation;
2. Those activities which, by securing the necessities of life, indirectly minister to self preservation;
3. Those activities which have for their end the rearing and disciplining of offspring;
4. Those activities which are involved in the maintenance of proper social and political relations;
5. Those miscellaneous activities which make up the leisure part of life devoted to the gratification of tastes and feeling.⁹

He had this concept of the aim of education:

Of course the ideal of education is—complete preparation in all these divisions. But failing this ideal, as in our phase of civilization every one must do more or less, the aim should be to maintain a *due proportion* between the degrees of preparation in each.¹⁰

This basic concept has more or less permeated all statements of educational objectives since the turn of the century, although here and there we still find individuals who conceive secondary education much more narrowly, or at least who believe that these objectives, if they accept them at all, can be attained through a program that is greatly restricted in scope.¹¹

THE CARDINAL PRINCIPLES OF SECONDARY EDUCATION

Probably the most significant statement of the purposes of secondary education ever formulated in this country is the so-called Seven Cardinal Principles of Secondary Education, prepared by the Commission on the Reorganization of Secondary Education and published in 1918. Not only does this statement epitomize the best educational thought in this country even to this day, but it has guided educational planning for over four decades. Its influence on the development of secondary education has been pervasive. The American public high school flowered into the great institution it is today because it developed a program designed to fulfill these basic purposes—purposes based on a concept of education for life itself.

In defining the goals of education, the commission recognized that the schools must serve both the society which establishes the schools

⁹ *Ibid.*, pp. 13-14.

¹⁰ *Ibid.*, p. 17.

¹¹ The point of view of Arthur Bestor and similar critics is an example. See Chapter

and the pupils who are to be educated. Social ends would be served by the development of the individual along socially approved lines.

Consequently, education in a democracy, both within and without the school, should develop in each individual the knowledge, interests, ideals, habits, and powers whereby he will find his place and use that place to shape both himself and society toward even nobler ends.¹²

The commission followed Spencer in declaring that goals of education should be based on the life activities of the individual, considered as an integrated whole. On the basis of such an analysis, the group formulated the following list as the Cardinal Principles of Secondary Education:

CARDINAL PRINCIPLES OF SECONDARY EDUCATION

1. Health

The secondary school should therefore provide health instruction, inculcate health habits, organize an effective program of physical activities, regard health needs in planning work and play, and cooperate with home and community in safeguarding and promoting health interests.

2. Command of fundamental processes

The facility that a child of 12 or 14 may acquire in the use of these tools is not sufficient for the needs of modern life.

3. Worthy home membership

Worthy home membership as an objective calls for the development of those qualities that make the individual a worthy member of a family, both contributing to and deriving benefit from that membership.

4. Vocation

Vocational education should equip the individual to secure a livelihood for himself and those dependent on him, to serve society well through his vocation, to maintain the right relationships toward his fellow workers and society, and, as far as possible, to find in that vocation his own best development.

5. Civic education

Civic education should develop in the individual those qualities whereby he will act well his part as a member of neighborhood, town or city, State, and Nation, and give him a basis for understanding international problems.

6. Worthy use of leisure

Education should equip the individual to secure from his leisure the recreation of body, mind, and spirit, and the enrichment and enlargement of his personality.

¹² Commission on the Reorganization of Secondary Education, *Cardinal Principles of Secondary Education* (U.S. Office of Education, Bulletin 1918, No. 35; Washington, DC: Government Printing Office, 1918), p. 9

7. Ethical character

In a democratic society ethical character becomes paramount among the objectives of the secondary school.¹³

No one would be so bold as to maintain that the secondary schools of this country have offered an educational program that completely enabled all youth to attain these objectives to the fullest extent desirable, but the principles have guided the schools in providing a wide variety of learning experiences that exalt human personality and contribute to the fulfillment of our democratic traditions for all the children of all the people.

IMPERATIVE EDUCATIONAL NEEDS OF YOUTH

Comparable to the Cardinal Principles of Secondary Education as a statement of objectives for the American secondary school, and based on it, is the "Imperative Educational Needs of Youth," prepared by the Educational Policies Commission. This set of purposes was published in 1944, and was used by the commission as a basis for describing a hypothetical secondary school that would offer a program designed to achieve these basic objectives. As will be noted from a close study of these ten needs—or objectives, as they really are—they encompass the Cardinal Principles of Secondary Education, but extend the list somewhat and describe more fully outcomes desired. The statement follows.

IMPERATIVE EDUCATIONAL NEEDS OF YOUTH

1. All youth need to develop saleable skills and those understandings and attitudes that make the worker an intelligent and productive participant in economic life. To this end, most youth need supervised work experience as well as education in the skills and knowledge of their occupations.
2. All youth need to develop and maintain good health and physical fitness.
3. All youth need to understand the rights and duties of the citizen of a democratic society, and to be diligent and competent in the performance of their obligations as members of the community and citizens of the state and nation.
4. All youth need to understand the significance of the family for the individual and society and the conditions conducive to successful family life.
5. All youth need to know how to purchase and use goods and services intelligently, understanding both the values received by the consumer and the economic consequences of their acts.
6. All youth need to understand the methods of science, the influence of science on human life, and the main scientific facts concerning the nature of the world and of man.

¹³ *Ibid.*, pp. 11-15

7. All youth need opportunities to develop their capacities to appreciate beauty, in literature, art, music, and nature.
8. All youth need to be able to use their leisure time well and to budget it wisely; balancing activities that yield satisfactions to the individual with those that are socially useful
9. All youth need to develop respect for other persons, to grow in their insight into ethical values and principles, and to be able to live and work co-operatively with others.
10. All youth need to grow in ability to think rationally, to express their thoughts clearly, and to read and listen with understanding.¹⁴

The National Association of Secondary School Principals has extended the statement by listing curriculum experiences that contribute to a realization of each need.¹⁵ Many local school systems have adopted these ten imperative needs as their statement of objectives; in recent years they have been widely used as a basis for curriculum planning.

WHAT SHOULD OUR SCHOOLS ACCOMPLISH?

In 1954 the Eighty-third Congress passed a law authorizing the President of the United States to hold a White House Conference on Education. It also appropriated money for distribution to the states and territories to defray the costs of holding state conferences on education. The purpose of the act was to encourage a nation-wide study of education and problems related to the development of the best programs of education possible.

President Eisenhower appointed a committee of thirty-six prominent citizens, including some educators, to plan and direct the national meeting. State conferences were held during 1955, with this year of study culminating in the *White House Conference on Education*, November 28-December 1, 1955. The presidential committee then submitted a final report to the President, which included its own findings and recommendations, a report of the deliberations of the conference, and a summary of the reports of the state and territorial conferences called by governors at the request of the President.

One of the topics included on the agenda of the conference and recommended as a topic for discussion by the state conferences was "What Should Our Schools Accomplish?" In its report, the committee

¹⁴ Educational Policies Commission, *Education for All American Youth* (Washington, D C: National Education Association, 1944), pp 225-226. Also republished in the revised edition, *Education for All American Youth A Further Look*, 1952 p 216. Reprinted by permission of the publishers.

¹⁵ "The Imperative Needs of Youth of Secondary-School Age," *Bulletin of the National Association of Secondary School Principals*, Vol XXXI, No 145, March 1947.

submitted the following statement of the purposes the modern school is expected to serve:

WHAT SHOULD OUR SCHOOLS ACCOMPLISH?

1. A general education as good or better than that offered in the past, with increased emphasis on the physical and social sciences.
2. Programs designed to develop patriotism and good citizenship.
3. Programs designed to foster moral, ethical, and spiritual values.
4. Vocational education tailored to the abilities of each pupil and to the needs of community and Nation.
5. Courses designed to teach domestic skills.
6. Training in leisure-time activities such as music, dancing, avocational reading, and hobbies.
7. A variety of health services for all children, including both physical and dental inspections, and instruction aimed at bettering health knowledge and habits.
8. Special treatment for children with speech or reading difficulties and other handicaps.
9. Physical education, ranging from systematic exercises, physical therapy, and intramural sports, to interscholastic athletic competition.
10. Instruction to meet the needs of the abler students.
11. Programs designed to acquaint students with countries other than their own in an effort to help them understand the problems America faces in international relations.
12. Programs designed to foster mental health.
13. Programs designed to foster wholesome family life.
14. Organized recreational and social activities.
15. Courses designed to promote safety. These include instruction in driving automobiles, swimming, civil defense, etc.¹⁶

The committee wisely pointed out that these goals represent public demands on the schools:

Nothing was more evident at the White House Conference on Education than the fact that these goals, representing as they do an enormously wide range of purposes, are the answer to a genuine public demand. These goals have, after all, been hammered out at countless school board meetings during the past quarter-century throughout the land.¹⁷

Indeed, we all recognize that these functions of the school do denote the citizens' expectations for the education of the young.

¹⁶ The Committee for the White House Conference on Education, *A Report to the President* (Washington, D.C.: Government Printing Office, 1956), pp. 8-9.

¹⁷ *Ibid.*, p. 9.

BEHAVIORAL GOALS OF GENERAL EDUCATION IN HIGH SCHOOL

A significant endeavor to define the goals of general education at the secondary school level in terms of behavioral outcomes resulted in the publication in 1957 of a comprehensive report, *Behavioral Goals of General Education in High School*.¹⁸ This definition of objectives for the secondary school is based on an earlier statement of purposes of education, prepared by the Educational Policies Commission,¹⁹ but it greatly extends that list by stating the kinds of behavior which pupils should develop as a result of educational experiences provided by the high school.

A large number of educators participated in the formulation of the statement. The project was under the direction of the Educational Testing Service, the Russell Sage Foundation, and the National Association of Secondary School Principals. The report is particularly valuable to teachers, curriculum committees, and school faculties, for it not only states in great detail the kinds of behavior that should result from the general education program of the high school, but also provides a long list of behavioral traits that illustrate attainment of the stated goals. The report is being widely used in determining types of learning experiences to be provided in specific subjects and activities of the school.

Because of the significance of the report for American education, we are quoting here in full the major categories of behavioral goals listed. Readers should refer to the complete report for a detailed list of outcomes accepted as valid for secondary education.

BEHAVIORAL OUTCOMES OF GENERAL EDUCATION IN HIGH SCHOOL

1. Growing Toward Self-Realization

1.1 Developing Behaviors Indicative of Intellectual Self-Realization

- 1.11 Improving His Study Habits, Study Skills, and Other Work Habits
- 1.12 Improving in His Ability to Communicate Ideas and to Recognize and Use Good Standards
- 1.13 Becoming Sensitive to, and Competent in, the Use of Logical Thinking and Problem Solving Processes

1.2 Developing Behaviors Indicative of Growth Toward Cultural Orientation and Integration

- 1.21 Revealing the Personal Understandings and Characteristics of the Good Citizen

¹⁸ Will French and associates, *Behavioral Goals of General Education in High School* (New York: Russell Sage Foundation, 1957).

¹⁹ Educational Policies Commission, *The Purposes of Education in American Democracy* (Washington, D.C.: National Education Association, 1938).

- 1.22 Attaining a Perspective on Present-Day Events, Cultures, and Conditions
- 1.23 Attaining Orientation to the Physical World and Appreciation of What Scientific Advancements Mean to the World
- 1.24 Improving in Ability to Apply Ethical Values as Gained from Religion, Philosophy, and Direct Experience to His Own Decisions and Behavior
- 1.25 Developing Aesthetic and Artistic Appreciation
- 1.3 Developing Behaviors Indicative of Growth Toward Personal Mental and Physical Health
 - 1.31 Improving in Understanding and Control of Emotional Self
 - 1.32 Improving in Understanding and Control of Physical Self
 - 1.33 Showing Intelligent Use of Accepted Health Practices, and Wise Action on Health Problems
 - 1.34 Making Intelligent Use of Accepted Safety Practices
- 1.4 Developing Behaviors Indicative of Growth Toward Economic Literacy and Independence
 - 1.41 Preparing to Make Intelligent Choice of Life-Work
 - 1.42 Becoming a More Efficient Worker Through Actual Work Experiences
 - 1.43 Becoming a More Intelligent and Economically Literate Consumer
 - 1.44 Manifesting Intelligent Understanding of Our National Economic Life and Institutions
- 2. Growing in Ability to Maintain Desirable Small (Face-to-Face) Group Relationships
 - 2.1 Developing Behaviors Indicative of Intellectual Growth and Development
 - 2.11 Manifesting Acceptable Family Membership
 - 2.12 Sustaining Friendly Contacts with One's Friends and with Others in Small Unorganized Groups
 - 2.13 Developing Behaviors Indicative of the Kinds of Competence Needed as a Member of Small Organized Groups
 - 2.2 Developing Behaviors in Small Group Situations Indicative of Cultural Orientation and Integration
 - 2.21 Improving Understandings and Attitudes Which Facilitate Desirable Relationships Within the Family
 - 2.22 Adopting Cultural and Social Amenities Required in Contacts with Friends and Others in Small Unorganized Groups, and Desirable Interpersonal Attitudes and Skills in Processes Needed in Such Groups
 - 2.23 Utilizing Various Kinds of Competence Needed by Members of Small Organized Community Groups
 - 2.3 Developing Behaviors Involved in Maintaining Physical and Mental Health and Safety in Small (Face-to-Face) Group Situations
 - 2.31 Maintaining Health in the Home

- 2.32 Maintaining Health as a Participant in Small Peer-Groups
- 2.33 Contributing to Health and Safety in Small Group Situations in School and Community
- 2.4 Developing Behaviors Indicative of Growth Toward Economic Competence and Independence in Small Group Situations
 - 2.41 Improving Economic Competence and Independence in Family and Small Group Situations
 - 2.42 Becoming a Good Member of Work-Groups
 - 2.43 Manifesting Interest and Participation in the Economic Affairs of the Community
- 3. Growing in Ability to Maintain the Relationships Imposed by Membership in Large Organizations
 - 3.1 Developing Behaviors Indicative of Intellectual Growth and Development
 - 3.11 *Becoming Intellectually Able to Follow Developments on the World and National Levels and to Formulate Opinions About Proposed Solutions to Some of the Principal Problems and Issues*
 - 3.12 *Identifying Himself with Large Groups and Organizations Interested in Cultural, Social, Economic, and Political Affairs, and Becoming an Effective Member of Them*
 - 3.13 *Evidencing Intelligent Appreciation and Support of Democratic Goals and Principles and of American Cultural, Social, and Political Traditions*
 - 3.2 Developing Behaviors Indicative of Growth Toward Cultural Orientation and Integration
 - 3.21 *Viewing Current Events and Conditions in This Country and in the World in the Light of Their Historic and Cultural Pasts*
 - 3.22 *Developing Cultural Background Through Reading and Participating in Various Cultural Organizations and Activities*
 - 3.23 *Seeing Vocational Activities in Their Cultural Settings*
 - 3.3 Developing Behaviors Indicative of Understanding Problems of Mental and Physical Health
 - 3.31 *Recognizing Health as a World Problem, and Supporting World wide Scientific and Humanitarian Efforts and Organizations*
 - 3.32 *Appreciating and Supporting Work and Services of Federal, State, and Local Health and Safety Departments, and of Volunteer Organizations*
 - 3.4 Developing Behaviors Indicative of Growth Toward Economic Competence and Independence
 - 3.41 *Recognizing the Worldwide Application of Economic Principles and the Economic Interdependence of the Peoples of the World*
 - 3.42 *Supporting Measures of Federal, State, and Local Government, and Voluntary Organizations Designed to Conserve Human and Natural Resources*
 - 3.43 *Understanding the Need for Federal and State Governments' Stimu-*

- lative and Regulatory Activities in Economic Matters and Affairs as Means of Making Our Free Enterprise System Work
- 3-44 Sensing the Principal Problems Involved in the Operation of Our Economic System and Revealing an Interest in Maintaining and Expanding Its Values
- 3-45 Recognizing the Problems Related to Organized Business and Organized Labor; Being Sensitive to Both the Uses and Abuses of These Rights ²⁰

Formulation of Goals by Local School Systems

As stated previously, in the final analysis it is the staff members of the local school who must take responsibility for formulating its objectives. The school staff members will in a large measure determine the nature of the program and curriculum of the school; hence it is inevitable that in the process they must come to some decision about the purposes and functions of the school. Even if state or national agencies wished to set goals for the secondary school, they could at most have only a secondary influence, since the teachers who plan and guide learning experiences of pupils will still have the primary responsibility for determining the educational outcomes that will result from school experience. The program provided, the subjects offered, the extraclass activities sponsored, and the kinds of things boys and girls do in classrooms under the direction of the teachers determine the outcomes that will actually be attained, and hence become at least the functional purposes of the school.

The operational purposes of secondary education, then, have truly been "hammered out," as the President's Committee said, in local school systems throughout the land. Unfortunately, not too many faculties have undertaken this task deliberately and overtly; too frequently teachers, boards of education, and administrative staffs continue year after year to offer a program that is rooted in traditional practices without subjecting it to critical evaluation in terms of its potentialities for realizing a clearly formulated set of valid objectives. Teachers continue to teach school subjects or direct activities in a cut-and-dried pattern without bothering to determine if these methods offer the most promise for achieving desired goals. The best possible choices of learning experiences for boys and girls can only be made in terms of clearly conceived objectives that are contributing to the ultimate purposes of secondary education in our American democracy. It is incumbent on each school faculty, then, and on each teacher individually to formulate a valid conception of the educative process as a basis for planning learning experiences for the pupils directly concerned.

²⁰ French, *op. cit.*, pp. 92-213. Reprinted by permission of the Russell Sage Foundation.

VALUE OF STATEMENTS OF GOALS

We may ask, then, what is the value of statements of goals of education formulated by national groups or agencies or by authorities in the field of secondary education, such as were presented in the previous section. The answer is simple: Their value lies in whatever use the staffs of local secondary schools and individual teachers wish to make of them as they formulate objectives for their own instructional programs. Just as *our understandings and insights are broadened and deepened and brought into sharper focus by weighing and analyzing the points of view and thoughts of great minds in any area, so teachers may benefit greatly in clarifying their own conceptions about the educative process by reading and studying the significant contributions of educational commissions and agencies that embody in their membership outstanding thinkers and leaders in the field of education as well as the contributions of our distinguished educational philosophers and writers.*

Thus, in formulating objectives and purposes for education, we agree that each teacher must come to grips with this matter individually as he plans and guides instruction; that the faculty of a school must set goals as a basis for educational planning; that a community, functioning officially through its board of education but responding informally in many ways, must formulate some concepts of the kind of education they want for their children; and that state and national agencies, commissions, and committees and leaders in the field of educational thought may provide assistance by presenting basic concepts and points of view for the information and guidance of all concerned. The determination of valid objectives of education, from the immediate purposes of a class as it carries forward the work of the period to the definition of ultimate goals and objectives for education in a democratic country, is a fundamental and engrossing undertaking.

DEFINITION OF PURPOSES BY LOCAL SCHOOL SYSTEMS

In view of the utmost importance of defining goals and objectives for the secondary school, it seems desirable at this point to give some examples of the process used by a few selected school systems in defining objectives and to list the purposes developed through such a program of study and discussion.

Schenectady, New York. In 1952 the Schenectady Public Schools decided that it would be desirable to formulate a set of objectives for the secondary schools of that city. The process used in that community to define objectives is described in a report of the Board of Education.²¹

²¹ Board of Education of the City of Schenectady, New York, *Schenectady Looks to the Future in Youth Education* (Schenectady: The Board, 1954).

values and an understanding of moral principles as a basis for a philosophy of life in accordance with which he may make value judgments.

8. To provide opportunities for the understanding and appreciation of democracy as a way of life appropriate for all phases of living.

9. To provide opportunities for the understanding and appreciation of our American heritage and its relation to other societies and cultures.

10. To develop in the student an understanding and appreciation of the rights, privileges, and responsibilities of the individual in our democratic society and to assist him in an intelligent assumption of those responsibilities by providing opportunities for the practice of democratic living.

11. To develop in the student an understanding of the social, political, and economic structure of our society.

12. To develop in the student an understanding of scientific facts and principles essential in interpreting the world in which he lives and a broad understanding of technological and scientific changes and their effects on the society and culture of which he is a part.

13. To enable the student to communicate effectively.

14. To aid the student in developing habits of good workmanship.

15. To provide experiences which will aid the student in the organization of knowledge acquired or being acquired and which will increase the significance and application of that knowledge.

16. To develop in the student ability in critical and analytical thinking and other aspects of problem solving.²⁶

The program of the school was then planned to serve these basic aims. Later, the same general approach to educational planning was used in developing the program for the New Dearborn High School.²⁷

John W. Weeks Junior High School, Newton Massachusetts. A comprehensive and extended program of planning and development has been carried on by the faculty of the John W. Weeks Junior High School of Newton.²⁸ At the initiation of the program in 1946 a steering committee was elected by the faculty to direct the study. Twenty parents were invited to join the forty staff members in the project. Six committees were organized to analyze research and to make studies of adolescent development, the nature of learning, the characteristics of the community, the needs and interests of pupils enrolled in the school, and curriculum experiments in other schools throughout the country. Outside consultants were employed, and a bulletin was published

²⁶ *Ibid.*, pp. 8-10. Reprinted by permission of Stuart L. Openlander, Superintendent of the Dearborn (Michigan) Public Schools.

²⁷ Dearborn Public Schools, Division of Senior High Schools and Henry Ford Community College, "The Curriculum of the Senior High Schools" (Dearborn, Mich.: The Schools, June, 1957). Mimeographed.

²⁸ Newton Public Schools, Faculty of John W. Weeks Junior High School, *Education at Weeks* (Newton. The Schools, 1957).



An Important Objective of Secondary Education Is to Develop an Appreciation of Beauty and to Learn to Express Ones Self Creatively. This pupil is sculpturing a miniature figure in a crafts workshop (Courtesy of the North Central High School, Indianapolis, Indiana)

quarterly to provide better communication with all parents. Workshops and in-service classes of various kinds were held over the years.

As an outcome of the study, the faculty, in cooperation with the parents' group, decided that the program at Weeks should be based on these things:

What teachers know about the pupils they are teaching and the way these pupils learn

What teachers believe should be important provisions of the school program if it is to be consistent with this knowledge

What teachers expect of themselves if they are to work harmoniously with what they know and believe

With this foundation we set forth our goals of education for boys and girls during their three years at Weeks Junior High School²⁹

The statement of goals is as follows.

²⁹ *Ibid.*, p. 6.

GOALS FOR SUCCESSFUL LIVING

This We Expect of the Pupil:

That he show a growing ability to understand his strengths and weaknesses and a willingness to assume responsibility for himself and his group in meeting problem situations in the school, home and community.

That he manifest a growing understanding of the need for self-control, authority, and leadership in home, school, and recreational situations, and that he respect and comply with regulations.

That he become increasingly independent in his ability to gain satisfaction for himself and to enjoy others, both through service and through recreational activities.

That he set short and long-term goals for himself, work consistently toward achieving these goals, and make frequent evaluation of his own progress

That he enjoy his school life for the most part and take pride in the quality of the work he produces and in his ability to achieve results.

That he show a growing understanding and acceptance of those whose cultural, social, and economic backgrounds differ from his own

That he grow consistently in his ability to gain knowledge, to solve problems, and to convey satisfactorily to others the results of his thinking.

That he demonstrate increased ability and eagerness to work cooperatively with others on problems of concern to the groups of which he is a member.³⁰

These three school systems exemplify ways in which the purposes of secondary education have been defined. Many secondary schools throughout the nation have at one time or another formulated a statement of their goals or have accepted overtly or tacitly a list formulated under the direction of their state department of education or by a national agency, such as the Educational Policies Commission.

Use of Purposes in Educational Planning

What use should be made of a statement of goals once it has been formulated by the faculty of a secondary school? The purposes which such a statement may serve may be summarized as follows:

1. *To guide educational planning.* All planning must proceed in terms of some basic postulates, some concept of what end is sought, and

³⁰ *Ibid.*, pp. 7-12.

For Further Study

Alberty, Harold. *Reorganizing the High School Curriculum*. Rev. ed. New York: The Macmillan Company, 1953.

Chapter 2 discusses the purposes and philosophy of the American high school.

Archanibault, Reginald D. "The Concept of Need and Its Relation to Certain Aspects of Educational Theory," *Harvard Educational Review*, 27:38-61 (Winter, 1957).

A searching study of "needs" as a basis for formulating objectives for education.

Childs, John L. *American Pragmatism and Education*. New York: Henry Holt and Company, 1956.

A thorough exploration of the experimentalist's concepts of education; an interpretation of Dewey's views on education.

Commager, Henry Steele. "A Historian Looks at the American High School," in Francis S. Chase and Harold A. Anderson, eds., *The High School in a New Era*. Chicago: The University of Chicago Press, 1958, pp. 3-19.

A penetrating analysis of the role of the secondary school in American life. Traces the functions served by the school in past decades, and discusses its unique functions in the years ahead.

Educational Policies Commission. *Education for All American Youth: A Further Look*. Washington, D.C.: National Education Association, 1952.

Contains the statement of the imperative educational needs of youth (p. 216), which have been used extensively as a list of goals for secondary education.

———. *The Purposes of Education in American Democracy*. Washington, D.C.: National Education Association, 1938.

A widely used and fundamental statement of the aims of education in America.

French, Will, and associates. *Behavioral Goals of General Education in High School*. New York: Russell Sage Foundation, 1957.

A very significant statement of the objectives of secondary education. First defining major directions of growth involved in achieving maturity, the report then lists in great detail the behavioral competencies that should be developed in the high school.

Hand, Harold C. *Principles of Public Secondary Education*. New York: Harcourt, Brace and Company, 1938.

Part II is a statement of nine basic principles of public secondary education and of the truths from which these principles are derived.

Holden, David. "John Dewey and His Aims of Education," *Educational Forum*, 18:72-81 (November, 1953).

Points out some shortcomings in Dewey's philosophy of education.

Krug, Edward A. *Curriculum Planning*. Rev. ed. New York: Harper & Brothers, 1957.

Chapter 2 discusses methods that may be used by school systems in defining objectives; and Chapter 3 analyzes the bases of educational objectives.

Mathewson, Robert H. *A Strategy for American Education*. New York: Harper & Brothers, 1957.

A presentation of a theory of education based on the concepts of individual-social development.

National Education Association, Commission on the Reorganization of Secondary Education. *Cardinal Principles of Secondary Education*. U.S. Office of Education, Bulletin 1918, No. 35. Washington, D.C.: Government Printing Office, 1918.

The most famous and most widely quoted statement of the purposes of secondary education ever formulated.

National Society for the Study of Education. *Modern Philosophies and Education*. Fifty-fourth Yearbook, Pt. I. Chicago: The University of Chicago Press, 1955.

Representatives of various schools of philosophy discuss education from their points of view.

Pace, C. Robert. "Educational Objectives," in National Society for the Study of Education, *The Integration of Educational Experiences*. Fifty-seventh Yearbook, Pt. III. Chicago: The University of Chicago Press, 1958, pp. 69-83.

In this chapter (4), the author discusses the nature of objectives and how they guide the development of learning experiences.

Phenix, Philip H. *Philosophy of Education*. New York: Henry Holt and Company, 1958.

A basic text in the philosophy of education. Chapter 30, "The Aims of Education," is especially pertinent.

Smith, B. Othanel, William O. Stanley, and J. Harlan Shores. *Fundamentals of Curriculum Development*. Rev. ed. Yonkers: World Book Company, 1957.

Chapter 5 considers criteria for validating educational objectives.

Spindler, George D., ed. *Education and Anthropology*. Stanford University, Calif.: Stanford University Press, 1955.

Excellent chapters on "Goals of Education" (Quillen); and the role of the school in the community (Siegel).

Whitehead, Alfred North. *Aims of Education, and Other Essays*. (8th Impression). London: Bouverie House, 1957.

In recent years increased attention has been given to the views on education of this famous English philosopher, and this book explores in detail his concepts of the aims and purposes of education.

part three

SECONDARY EDUCATION IN FOUR OTHER NATIONS OF THE WESTERN WORLD

A brief analysis of programs of secondary education in a few of the leading nations of the world should be of interest to students of secondary education. Such a study will further define for all of us some of the unique aspects of education in this country, and will give us a greater insight into some of the accomplishments and achievements of the American people in creating a distinctly American system of education. It will also highlight some of the problems we face in developing an adequate system of secondary education for all youth.

The fortuitous circumstances of pioneer life and the foresightedness and wisdom of our forefathers as they created a new nation dedicated to the principle of the equality of man provided the basis for the development of a new kind of educational system that unquestionably has proved to be one of the most significant factors in the emergence of this country as a great power of the world. By examining some of the major elements in the educational systems of other nations, we may more truly appreciate the uniqueness of the American system of secondary education, and we may also recognize techniques that would improve educational practice in this country.

Secondary Education in England and France

In surveying secondary education in some of the other advanced nations of the Western world, we certainly would want to include England and France. Culturally, economically, and politically, we have long been closely related to these nations and a study of their educational program for youth should hold much interest for us.

Secondary Education in England

Until the close of World War II secondary education in England was a highly restricted program, enrolling only a small percentage of the youth of the country. With the passage of the famous Education Act of 1944 that nation launched on a program of universal, free secondary education. In the years since, it has rapidly developed a system of schools for putting into effect these ambitious plans, but it is constantly seeking to perfect the program so that it will best serve the goals sought. These developments will be briefly traced and the present program in England described.

SECONDARY EDUCATION IN THE NINETEENTH CENTURY

Prior to the passage of the Education Act of 1902 there was no national system of secondary education in England. The only secondary schools were the classical grammar schools, established and operated by religious societies, national societies, and trust groups of various kinds. Most of these schools were endowed, but some were operated as nonprofit proprietary institutions. Grants from public funds were sometimes made

to them, but all charged tuition; admission was highly selective. The famous English "public" schools, such as Eton, Harrow, and Rugby, were of this type. Obviously, they enrolled only a very small proportion of the youth of the day. Dent estimates that about 800 of these schools existed in 1893, of which 218 received grants from local authorities. But not more than 3 to 6 children of every 1,000 leaving the elementary schools were admitted to these schools.¹ In addition, many of them enrolled children who had not attended the elementary schools at all, for these secondary schools offered programs that paralleled the elementary system of public education.

For the benefit of the overwhelming number of children who would not enter these "public" schools local school boards, which legally had responsibility for the establishment and operation of the public elementary school, had developed higher grade schools in a number of cities. These schools offered advanced work beyond the rudiments available in the elementary grades, particularly foreign languages, literature, mathematics, homemaking, science, and practical courses of various types. Most authorities on English education maintain that the success of these higher grade schools laid the foundations for the development of a national system of secondary education in the twentieth century. But in the meantime the officials of the privately controlled grammar schools had succeeded in obtaining court decisions that ruled the school boards did not have the authority to provide from public funds such programs of education beyond the traditional elementary program.

It should be recalled at this point that in the famous Kalamazoo decision in the United States the courts had ruled in 1874 that the establishment of public high schools was a proper function of local boards of education. Many states, however, had provided for the establishment of a system of public high schools at a much earlier date. A further contrast between American and English education is to be found in the fact that even the public elementary schools in England were not free in most cities until after 1891, and not until 1918 throughout England.

THE DEVELOPMENT OF A NATIONAL SYSTEM OF SECONDARY EDUCATION

Just as a number of famous commissions in the United States, beginning with the Committee of Ten, appointed in 1892, profoundly influenced the development of secondary education in this country during the early part of the twentieth century, so also in England a series of reports by Royal Commissions and by Consultative Committees of the

¹ H. C. Dent, *Secondary Education for All* (London: Routledge & Kegan Paul Ltd., 1939), Chap. 1.

still based on the classical conception of education, and generally consisted of the traditional program of the grammar schools. The new Board of Education accepted the grammar schools as a model for secondary education, and all of the practical and scientific courses developed in the higher grade schools and the science and art schools in the latter part of the nineteenth century were squeezed out by the new regulations. In fact, regulations adopted in 1904 specified that the principal subjects of the secondary schools should be English language and literature, together with geography and history; at least one language other than English; mathematics and science, both theoretical and practical; and drawing. Girls were to receive some instruction in housewifery, and both girls and boys were to have some manual work and physical exercise. But technical and vocational education were completely eliminated in these subsidized schools, even though the original Bryce Report had strongly favored the inclusion of technical education in the program of the secondary schools.

Further control of the curriculum was exercised through the system of examinations conducted by the Board of Education. Two examinations were given: the First School Examination (the school certificate) which the student took before he was sixteen, and the Second School Examination (the higher school certificate) which he took at about eighteen. The famous Spens Report of 1939 stated emphatically that the School Certificate Examination "checked effectively any tendency to develop special courses in the main portions of secondary schools for pupils below the age of 16." The pattern of the English grammar school, as typified by the renowned "public" schools of the day, still dominated all secondary education and cast it in the classical mold. In spite of this pattern of secondary education set by the recognized schools, some local education authorities on their own initiative provided a more practical education for pupils who did not enter the secondary schools. This was done by establishing a central school for older elementary school children, in which they were given a "practical" education that would aid them in obtaining jobs after leaving school. Also, junior technical schools were being established to provide vocational training for older children, often on a part-time basis.

The Hadow Report. The second of the famous reports on secondary education was the Hadow Report, named for the chairman of the Consultative Committee of the Board of Education. This report, made in 1926, is entitled *The Education of the Adolescent*. It provided the basis from which the present system of English secondary education has evolved. In brief, it recommended that all children should have some form of secondary education, to begin about the age of eleven, that education be compulsory to age fifteen, and that secondary education be

DEVELOPMENT OF SECONDARY SCHOOLS UNDER
THE EDUCATION ACT OF 1944

The war was still on when the law was passed, and it was realized that its provisions could not be implemented for some time. Facilities were lacking, there was a serious shortage of teachers, and it would take time to formulate and carry into effect plans for creating the schools needed to provide "secondary education for all." Each local education authority was required to submit a plan of development to the Ministry of Education by April 1, 1946, but this time had to be extended for some local units. Moreover, the effective date of the new compulsory age law had to be deferred from April 1, 1915, for two years.

The structure of the educational program. The act requires the local education authorities to provide "sufficient" schools for all pupils. Moreover, the term is defined to mean that schools must be "sufficient in number, character, and equipment to afford for all pupils opportunities for education offering such variety of instruction and training as may be desirable in view of their different ages, abilities, and aptitudes, and of the different periods for which they may be expected to remain at school."

The development of appropriate secondary educational programs to serve the varied needs and interests of all youth has been a perplexing problem in England since 1944. Much experimentation is under way and debate is extensive. The pattern is not yet definitely settled, as, indeed, it may never be in England or in any other country. In analyzing the present program of secondary education, we should recall its roots. The grammar school, which has always been a secondary school, and truly regarded as one by all Englishmen, has been in existence ever since the Renaissance period. That it should continue to be regarded as the epitome of secondary education is understandable.

We have noted that the Hadow Report (1926) recommended a second type of secondary school, the modern school, which would provide a general education, but with more emphasis on practical instruction. This school evolved from the central elementary schools or senior departments of elementary schools that had been established by many local authorities to provide a broader program for pupils at the upper elementary level, and who did not enter the highly selective grammar school. But in the meantime many local education authorities had established or assisted financially in the operation of junior technical schools and other types of vocational schools. The Spens Report (1939) brought all of these branches together in a proposal that England maintain three types of secondary schools—the grammar school, the technical

school, and the modern school. This approach was sanctioned by the government and advocated in the White Paper, *Educational Reconstruction* (1913).

The Education Act of 1944 did not legislate the type or types of secondary schools to be provided, but simply stated that secondary schools must be established which would provide a "sufficient" education for all youth. But in a series of educational pamphlets it issued on the new program of secondary education, the Ministry of Education recommended the establishment of the three types of secondary schools. Nevertheless, local education authorities were encouraged to experiment with various types of organizations, so that England is presently attempting to define more clearly just what pattern or patterns of organization are best designed to provide secondary education for all. Indeed, that is just what we, too, are still trying to do in the United States, for, as Chapter 3 noted, we are in the midst of considerable discussion about the program of secondary education in this country.

Regardless of the kind of school organization established by the county or borough councils, pupils are assigned to the three types of programs through a selective procedure. Most authorities rely heavily on intelligence tests and tests in English and arithmetic, but many use additional data, especially for pupils on the border line. The tests are open to children between the ages of eleven and twelve, but in some cases children between ten and a half and eleven years may take the tests. Children in the voluntary, or private, schools often take the tests, too, to ensure a place in a public school if they should want it. Some authorities also provide opportunities for a few children to transfer to another type of school at about age thirteen, but this is not common. The tests are administered by representatives of the local education authorities, not by the various schools themselves.

These two characteristics—three types of programs, and selective admission procedures for two of them—represent the major differences today in the structural pattern of secondary education between this country and England. The essential characteristics of each type of school will be discussed briefly. In a discussion of types of secondary schools in England it should be kept in mind that practically all schools are segregated as to sex. Very little coeducation exists, and that in only some of the smaller modern schools. Thus, for each type of school listed, there are separate schools for boys and for girls.

The grammar school. This type of secondary school offers a six- or seven-year program, primarily of the college preparatory type. It is the present-day version of the classical humanistic school that is primarily interested in a general education, and shuns any form of vocational or practical training. Admission to the school is still highly selective, al-



The English Grammar Schools Offer Extensive Work in the Academic Fields of Study. Pictured are two senior boys absorbed in solving an abstruse problem formulated on the chalkboard by the science master. (Courtesy of the British Information Service, an agency of the British government.)

who continue beyond the school-leaving age of sixteen, the pupil studies three or four subjects intensively and thus attains a high degree of specialization. This program enables him to compete for higher civil service jobs or for commissions in the armed services; moreover, many professions give preference to these students, especially in the science fields. Also, exemption from university entrance examinations usually requires passage of one or more examinations at the advanced level. In some grammar schools the sixth form has become in fact a type of upper school, offering a variety of fields in which pupils may specialize.

The secondary technical school. Even though schools of this type have existed since at least 1905, this phase of the secondary school program has been slow in development since 1914 and for several reasons: the lack of buildings and trained teachers; the fact that many continue to be housed with local technical colleges of various sorts; the older entrance age many of them require, and lack of prestige, since their predecessors were not regarded as secondary schools by most people.

Admission to the technical secondary schools is also selective. Because of the limited facilities available and the long-established practices in many of these schools, admission is frequently delayed until twelve and a half or thirteen years of age. Some pupils are admitted at eleven

or twelve years, just as in the grammar schools, but until more facilities are available and the program is altered, most students will not be admitted until a year or two later. Competitive examinations are the basis of admission, regardless of the age of the applicant. There were only 295 technical schools of secondary level; only about 4 per cent of the pupils were enrolled in these schools in 1957.

As their name indicates, they prepare boys and girls to enter the skilled trades and other occupations requiring a technical training. Programs for the training of engineers, plumbers, bricklayers, carpenters, decorators, secretaries and other office workers, agriculturists, electricians, mechanics, and bootmakers as well as other courses in the applied arts and sciences are offered in these schools. However, general education is also stressed, and the work of the first two years, if entrance is at eleven plus, is largely academic in nature. Even the third year has little direct vocational training, and it is only in the fourth and fifth years that specific technical training is provided. Since the trades in England have a five-year apprenticeship program which must be finished by age twenty-one, many of the pupils leave at about age sixteen to enter apprenticeships. Such pupils must continue their education on a part-time basis in the county college or in some other technical school.

Those pupils in the technical schools who wish to enter the university or a full-time technical college, or prepare for an advanced level of work in a technical occupation, may continue in the school and study more academic subjects and advanced courses in mathematics, science, and the like. Some may transfer to a grammar school to prepare for university. In due time some of the better technical schools may add a sixth form so that pupils may prepare for the university in the secondary technical school. Also, some of the pupils take the examinations for the General Certificate of Education. As their number increases the technical school is developing a type of grammar school program especially for pupils who enter at age eleven plus and have just missed getting into the grammar school itself.

In time, it seems quite apparent, England will develop an even more extensive and comprehensive program of technical education, the number and kinds of technical schools will be greatly expanded, and their programs will become more comprehensive, offering opportunities for advanced study.

The secondary modern school. This school evolved from the central elementary schools, higher classes, and other arrangements for more advanced education for children not entering the grammar school. The Hadow Report gave great impetus to the development of this type of secondary school. When the compulsory attendance age was raised to fifteen, this school emerged as the principal secondary school in England

in terms of numbers enrolled. By the very nature of the selective process in English education, it is obvious that this type of school in general enrolls those less able intellectually. Of necessity in a program of universal education, it must provide for pupils who range down to the lower levels in intelligence, and who would not, therefore, be admitted to the grammar or technical schools. The modern type of school, all public, enrolls about three fifths of all secondary pupils. But Table 21 shows that most pupils leave at the end of the compulsory attendance period.

The Ministry of Education gives this type of school a much freer hand to develop its program. The school may develop its own syllabuses and time schedule, and because it does not give the examinations for the General Certificate of Education, it escapes that type of rigid control over the curriculum. But of course this gives rise to its chief problems—it is not accepted by many English people as a true secondary school, and it has little prestige. To many English parents it is a severe blow if their children are denied admission to the grammar school or even the technical school and are thus “condemned” to the secondary modern school. This segregation of pupils is one of the great problems in English secondary education. Americans might well ponder the experience of the English people when they evaluate the proposals of some present-day critics of secondary education who advocate the introduction of sharp demarcations in American secondary education based on selective admission to some programs or schools, differentiated diplomas for graduates from different schools or courses, and the development of specialized schools for the intellectually able.

The curriculum of the modern school emphasizes a general education, although some introductory vocational training is available in the later years of the program. Subjects offered are much like those in a comprehensive American high school, except for the absence of specialized college preparatory courses. The offerings include

English subjects: history, geography, civics, current affairs, religion
 Sciences: elementary physics, elementary chemistry, elementary biology
 Arts and crafts: art, drawing, painting, design, bookbinding, needle-work, scenery

Woodwork: all types, including use of lathes

Metalwork: includes light engineering, use of lathes, and so on

Technical drawing: all forms and blueprints

Commercial subjects: arithmetic, English, shorthand, typing

Music: vocal and instrumental

Domestic science: housecraft, cookery, hygiene, and so on

Gardening

French: for the better pupils

Physical education and games

A few pupils, and the number is increasing, take the examinations for the General Certificate of Education, and some foresee that the modern school will gradually develop a grammar school course for the better pupils who cannot find places in the regular grammar schools.⁵ Many of the pupils take the elementary or intermediate examinations for some of the vocations, and this preliminary training, plus apprenticeships and further training in the part-time vocational programs of the county colleges or other technical schools, qualifies them for semiskilled or skilled trades.

Bilateral, multilateral, and comprehensive secondary schools. A bilateral or multilateral school is one that offers two or three of the types of secondary education in the same building, but as separate and distinct programs. Thus, such a secondary school may offer the technical and modern programs in the same building, but the two remain separate in organization and administration. Similarly, all three programs could be offered in the same school building. A comprehensive school is the same as that in the United States: a secondary school that offers a broad and complete program without organizing it into three separate entities.

A sharp controversy has been raging in English educational circles over the comprehensive school.⁶ The London County Council looks with much favor on the comprehensive school plan and has established some on an experimental basis.⁷ Many educators favor the comprehensive school, primarily because they feel that such a development is one major way in which the sharp cleavage between the grammar school and the other two types of schools can be reduced or eliminated. Also, many citizens believe such a step represents a more democratic approach to "secondary education for all." Thus the comprehensive school has become a focus of attention in the social upheaval which followed the war.⁸ The movement for comprehensive schools is opposed by the upper classes, generally, by teachers and headmasters associated with the traditional grammar schools, and usually by university staffs, although of course there are people on both sides of the controversy from all walks of life.

One very practical question has also entered the discussion: Can school officials reliably classify pupils at age eleven plus for admission to

⁵ George Baron, "Secondary Education in England: Some Present-Day Trends," *Teachers College Record*, 57:211-221 (January, 1956).

⁶ Gladys H. Bradley, "The Emerging Comprehensive Secondary School in England," *Bulletin of the National Association of Secondary School Principals* (No. 222), 40:113-119 (October, 1956).

⁷ London County Council, *The Organization of Comprehensive Secondary Schools* (London: The Council, 1953).

⁸ George Z. F. Bereday, "Equality, Equal Opportunity, and Comprehensive Schools in England," *Educational Forum*, 22:143-158 (January, 1958).



England Has Established Some Comprehensive Secondary Schools. This is a class in domestic science in the Kidbrooke School for Girls, one of the first comprehensive schools built in London. (Courtesy of the British Information Service, an agency of the British government.)

the grammar school or the technical school, or even at twelve plus or thirteen plus?⁹ Many educational authorities question seriously the validity of this whole classification procedure in English education. True, some provisions for transfer are made at a later point, but only a few transfer. We in the United States would agree that the determination at as early an age as eleven or twelve of the educational track the pupil should take, thereby determining in large part the kind of economic, political, and social life he will live throughout his lifetime, is indeed difficult to make. In the light of what we know about child development and growth, few of us would want to make such a judgment. Some English authorities believe that the organization of comprehensive schools, in which a pupil could shift from one type of program to another at a later time, if that seemed desirable, would also be a boon to the primary schools, since it would reduce the pressure that now exists to prepare pupils for the qualifying examinations as well as eliminate the unwise emphasis now placed on cramming for the examination.

As we in the United States debate more intensely than ever the problem of developing a comprehensive program of secondary education fully adapted to the varying abilities, needs, interests, and developmental

⁹National Foundation for Educational Research in England and Wales. *The Allocation of Primary School-Leavers to Courses of Secondary Education* (London: Newnes Educational Publishing Co., Ltd., 1950).

characteristics of all boys and girls, we should watch with much interest England's experience with separate types of schools.

The "public" (private) secondary schools. Reference has already been made to the "public" schools of England, which are really private boarding schools although some are day schools only. The most famous—Eton, Harrow, Rugby, Winchester, St. Paul's, and others—were founded as early as the sixteenth century. These schools have exerted a tremendous influence on British secondary education, and even though universal secondary education is now available, they continue to flourish. Those that exist without government subsidy are designated as "efficient" schools. They do have to meet certain standards prescribed by the Ministry of Education. They correspond to the old established private academies in the United States.

In addition, a number of these private secondary schools accept direct grants from the Ministry of Education and are known as direct-grant schools. They are subject to closer supervision, and must make a certain number of places available free to pupils entering from the public primary schools.

In general, the curriculum is quite similar to that of the public or maintained grammar school. But considerable emphasis is given to religious training, since most of them have a direct church affiliation. Also, games and sports constitute an important part of the program of the school. A very high percentage of the pupils enter a college or a university.

These schools have been subjected to much criticism and attack on the grounds that they are undemocratic and snobbish and that they exert an undue influence on English secondary education. Basically, they subscribe to the philosophy that the best education for citizenship and a full adult life lies in training the mind in the classical tradition and in the development of character through religious training, student life in a boarding school atmosphere, and participation in sports and games.

The county colleges. The Education Act of 1944 required the local authorities to establish county colleges for the further education of the citizens. For many years England has had various programs of part-time technical education and leisure-time education, but this requirement was made to ensure every individual an opportunity to enroll in a part-time program free of tuition. The development of the county colleges, however, has been very slow, primarily because of the limitations of public funds, and few are actually operating. The act required all children who discontinue full-time schooling prior to age eighteen to attend school part time, and the county college is designed to fill these new requirements for such educational opportunities.

These institutions provide a great variety of courses and programs

of the state, as conceived at the time by the group in control. The frequent turnover in the control of the government and the many political parties in existence illustrate the freedom the individual citizen possesses in governmental matters.

Although schools throughout France are rigidly controlled by the Ministry of National Education, resulting in a uniformity that would be hard for an American or even an Englishman to understand, no effort is made to use this authority to indoctrinate politically the citizen or to compel him to be totally subservient to the state, as in Russia. Rather, uniformity in the schools is for the purposes of maintaining a cultural solidarity, of developing an appreciation of the cultural heritage of the nation, and of training the minds of the young so that each individual will be competent to carry forward the great cultural achievements of France that have made it a cultural center of the Western world.

The Ministry of National Education. All educational institutions in France are under the control and supervision of the Ministry of National Education. The Minister of National Education is a cabinet member, appointed by the Premier. Under the new constitution, adopted September 28, 1958, he no longer is a member of Parliament, but cabinet members have access to the two branches and have the right to be heard when they so request.

The ministry is a complex organization, consisting of many bureaus, sections, and subcommissions. The minister nominates, for appointment by the President, the most important educational officials in France, and personally appoints many lesser ones. He executes the numerous laws on education enacted by Parliament, but he also has the authority to issue many decrees and regulations that have the force of law, unless overridden by Parliament. Thus, that body spends a great deal of time debating educational issues and policies and enacting many laws relating to education, some of rather minor importance.

The ministry prescribes the curriculum, the course of study, and the methods of instruction for all public schools in the country. It has responsibility for the preparation of all examinations; probably no country in the world has as many formal examinations prepared by central authorities as France. These examinations are very important in French life, and passage of appropriate ones is essential for entrance to many occupations or for advancement to positions of responsibility. Scholarships are under the control of the ministry. It is apparent, then, that the power of the ministry over the entire educational program of the country is very great and far reaching. Thus, the national government dominates education throughout France, with the same curriculum, courses of study, examinations, and even teaching methods prevailing throughout the entire nation. In an oversimplification of the authority of the minis-

try, many students of comparative education say that the Minister of National Education can sit in his office in Paris and tell a visitor exactly what every school pupil throughout France would be studying at that particular moment in a certain grade or a certain secondary school subject.

The minister is officially responsible for policy formulation and the issuance of decrees and regulations; however, the actual work of administering the educational system is largely carried out by a permanent secretariat composed of civil service personnel. Thus even though the tenure of the ministers has been very short since World War II, often changing with each overthrow of a Premier and his cabinet, education is carried on from year to year and from one border of the country to the other in much the same rigid pattern regardless of who heads the government. A large corps of inspectors-general visits the schools throughout the country and contributes to the rigidity of the system.

Administrative structure. For purposes of educational administration, France is divided into seventeen regions, called Academies. The regional administrator for the ministry is the rector. Under the new French constitution, he is appointed in a meeting of the Council of Ministers. The President of the Republic presides over the meetings of the Council. The rector is selected from among the professors of the university located in the regional Academy.

Subject to the Minister, the rector is responsible for all education in his region—primary, secondary, technical, and collegiate. Serving under the rector of the region are the Academy inspectors, one for each of the eighty-nine departments into which France is further subdivided for administrative purposes. An *inspecteur d'Académie* has somewhat the duties of a superintendent of schools in America, but since he is appointed by the President upon recommendation of the minister he is obligated to carry out the policies and regulations of the ministry, and possesses no authority to initiate changes or to make local adaptations of any educational significance. The smallest subdivision of government is the commune, of which there are about 38,000. But the mayor of the commune has little real authority for the operation of the schools, and although there are provisions for a communal school board, it has few functions or duties.

In spite of this high degree of centralization, freedom of thought and freedom of expression exist. Educational issues and policies are extensively discussed by the citizens in general as well as by educators themselves. At all levels of authority, advisory councils of various sorts have been established and they exert some influence on decisions made on education, and professional organizations of teachers actively advocate reforms or changes in policy. Even so, because change must still trickle

down from the top, rather than stem out of local initiative, progress is stifled.

THE CONCEPT OF GENERAL CULTURE

All French education is based on the concept that every citizen should have a good general culture (*culture générale*). Education for citizenship is envisioned as developing the individual through inculcating an understanding of the cultural heritage and cultivating the ability of the individual to think critically and logically about the problems he faces. The best preparation for a career, according to the French view, is to have a solid grounding in the liberal arts. Not only does such study of the culture provide basic knowledge that is essential; it provides intellectual training and a disciplining of the mind that will enable the individual to succeed in any calling, and it will certainly provide the best foundation for performing the duties of a citizen.

The fact that France for generations was the center of Western culture has had a profound effect on the curriculum of French schools, for France still basks in the glory of this tradition; for four hundred years or so, French education, particularly secondary education, has been concerned primarily with the perpetuation of the culture and the cultivation of the individual in cultural pursuits. The emphasis has been on the liberal arts rather than on technical or functional education, and the French middle classes have vigorously defended this concept of education. The great tradition is very strong in France, and in education especially so.

EFFORTS AT REFORM IN FRENCH EDUCATION

Even though the French are intensely interested in education and the subject is ardently debated on all sides, even by Parliament, little in the way of actual reform has been accomplished in recent decades. However, the government established as a result of the elections held under the new constitution in December, 1958, has promised early action on reform measures. It has proposed to the newly constituted National Assembly, which met in January, 1959, that the compulsory attendance age be raised to sixteen and that other changes be made in the program of secondary education to carry such provisions into effect.

Until the period of the French Revolution, education was primarily the function of the Catholic Church, with the Jesuits, a teaching order, principally in control of the program of education. During the period of the Revolution several reforms were attempted, but in the reaction after that period most of them were discarded; in fact, the re-

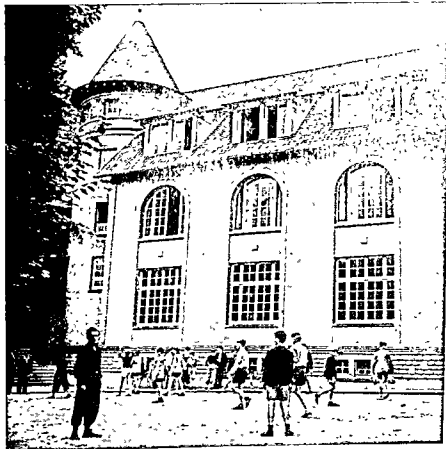
classes into the first year of the secondary school, so that pupils could be aided in selecting their secondary school program.

While the provisional government was located in North Africa during the war, a commission to study the problems of education in France, known as the Algiers Commission, was created. Its report, published after Paris was liberated in 1944, led to the establishment of a new official commission that came to be known as the Langevin Commission, from the name of its chairman. The report of this commission was submitted in 1947. Much of the reform that it advocated was embodied in a bill formulated by Yven Delbos, Minister of National Education. Although the bill was not enacted in its entirety, some changes in the education program were made. Another reform bill was introduced in 1953 by the minister, André Marie. But basic reform in French education similar to the changes in English education since 1911 has not yet been undertaken. A new reform plan was presented to the National Assembly in 1957. Its features will be discussed later in this section.

THE FRENCH SYSTEM OF SECONDARY EDUCATION

Education in France today is compulsory between the ages of six and fourteen, but entrance to all secondary schools is by examination. Public schools are free, and no religious instruction is given in them. The earlier distinctions between the lower or elementary divisions of the academic secondary schools (*lycées* and *collèges*) have largely been eliminated and better articulation between the levels of schooling has been effected by the various reforms carried out. Although the system still lacks the unity of the American or British system of education, the vertical distinctions among schools have been reduced, and three levels of education are now recognized—elementary, secondary, and higher. Technical education is still a stepchild in France, and its status is not clearly defined.

The Lycées and Collèges. Secondary education begins at about the age of eleven or twelve, when the youngster has completed five years of elementary school, not counting any nursery or kindergarten programs. Admission to all secondary schools is based on rigid, exacting examinations, administered by the Ministry of National Education. Secondary education may extend for seven years. The program is divided into two cycles: the first is four years in length and consists principally of general education (*cycle d'orientation*); the second is for three years and is the period of specialization (*cycle de détermination*). As is customary in France, examinations are given at every step in the program. At the end of the four-year cycle the pupil is eligible to take the *brevet* examination



Lycée de Pontoise. As is illustrated by this photograph, pupils begin secondary education at a younger age than in the United States. (Courtesy of the French Cultural Services, New York.)

and at the end of the second cycle he takes the two-part examination for the *baccalauréat*.

The academic secondary institutions are of three types: the *lycée*, the *collège*, and the *collège modernes*. Historically, considerable difference existed at one time among these three academic secondary schools, but because of the pressure for reform and for the provision of more equal opportunities for all pupils, the programs of all three types are much alike today. The *lycées*, numbering 238 in 1955, are state schools, and the *collèges*, numbering 294 classical and 365 modern, are municipally established.¹¹ All are, of course, controlled and administered by the minis-

¹¹ UNESCO, *World Survey of Education* (Paris: UNESCO, 1955), p. 240.

try. Formerly, most of the modern *collèges* offered only the first, or four-year-cycle, program, but now all but a few have a complete seven-year program, and also offer the classical program traditionally available in the *lycées* and classical *colleges*.

The subjects of the first four-year cycle are French, Latin, Greek, two modern languages, civics and moral instruction, history, geography, a little mathematics and science, art, music, and gymnastics. For the first two years the course is the same for all pupils, except that those enrolled in the classical course take Latin while other pupils take a modern foreign language. In the third year, pupils in the classical course begin the study of Greek or a second foreign language. This prepares for the *brevet* examination.

In the fifth year of the secondary school, pupils embark on the second cycle, or the period of specialization. A variety of combinations of courses are available: classical—Latin, Greek, a modern language; classical-scientific; modern—two modern languages; modern with Latin; modern with Latin and one modern language; mathematics with two modern languages; mathematics with one modern language and another optional, and natural science; and technical, with two modern languages, economics, products, and stenography and typewriting optional. Every course includes history, geography, physical education, physics and drawing, with music and manual work optional. At the close of two years the examination for the first part of the *baccalauréat* is taken. The final year prepares for the second part of the *baccalauréat* and requires philosophy, mathematics, and science of all pupils. Some specialization is also possible.

The nature of the curriculum for the two major divisions of the secondary school program may best be explained by Table 22, a summary of the total number of class periods devoted to each field during the seven years of secondary schooling. The French school year consists of 37 weeks of class work. Periods devoted to minor subjects, as drawing, musical education, art, physical education, and similar activities, have not been included in the summary.

To gain admission to the university, with some minor exceptions,¹² the student must pass the *baccalauréat* and in addition take a preparatory year beyond the seven-year program of the secondary school. Thus even another hurdle to admission to the universities is established. Moreover, to gain admission to the higher professional schools, known as the *Grandes Ecoles*, even a second preparatory year is necessary, or a total of fourteen years. But this would correspond to our preprofessional courses in universities and colleges.

¹²Charles Brunold "France" *International Yearbook of Education*, 1956 (Geneva: International Bureau of Education 1957), XVIII, 158.

The complementary schools. These schools (the *Cours Complémentaires*) are attached to the elementary schools and offer only a four-year course. Often they are found in the smaller communities where none of the three types of schools discussed in the previous section exist. Their program closely parallels the modern course of the first cycle of the academic secondary schools. Even admission to these schools is by examination at the age of eleven or twelve, the same as for the other secondary schools. At the end of the course they take a terminal examina-

TABLE 22
*Class Periods Devoted to Each Major
Subject in the Two Principal Branches of the
Curriculum of the French Secondary Schools*

SUBJECT	CLASSICAL SECTION	MODERN SECTION (SCIENTIFIC)
French	851	1,110
Latin	888	
Greek	518	
Sciences (physics, chemistry, natural science) *	518	1,054½
Modern languages		
1st	721½	869½
2nd		296
History-geography	814	814
Mathematics	518	980½
Philosophy	333	111

* In the field of natural science, laboratory work takes place each week. In addition laboratory work in physics and chemistry (beginning with the 5th year) totals 45½ hours for the Classical Section and 120¼ hours for the Modern (scientific) Section.

Source: French Cultural Services in the United States, "On the Granting of Credits for the French *Baccalaureat*," (New York: The Services, June, 1936, processed)

tion that leads to either a *brevet élémentaire* or a lower secondary certificate. Some of the graduates transfer to other secondary schools for the second cycle or take entrance examinations for the normal schools. Some of these schools have added vocational courses, which are taken in addition to the general education courses. These schools or courses are under the administration of the elementary school authorities, yet their program parallels the secondary program of other schools.

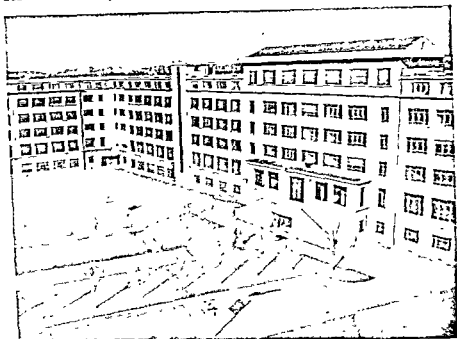
It should be noted that if a pupil is not selected for a secondary school, he remains in the elementary school for an additional three years,

or until the end of the compulsory attendance period at age fourteen. Thus, for grades 6, 7, and 8 a parallel system of education exists—a secondary program for those selected for admission and the upper elementary school for the unselected. It may well be noted here that historically the *lycée* and even the classical *collèges* often had preparatory schools on an elementary level associated with them, so that the *lycée* system represented a vertical organization of schools, thus providing a complete program of education for the elite classes. But in more recent years these preparatory schools have been brought under the control of the elementary division of the ministry and are now a part of the program of free public elementary education.

Technical schools. Technical education for French adolescents is provided in *collèges techniques* and in a variety of other technical schools. These schools accept students at about the age of fourteen, but only on the basis of a competitive examination. Most pupils enter from the elementary school, but pupils who have been admitted to an academic secondary school or a complementary school could transfer. The course for the lower levels of occupational skill may be only three years in length, but the better schools have a seven-year program, about half the time being devoted to general education. Because these schools are under the control of the division of technical education of the ministry they are administered separately from the secondary schools. Since World War II, France has also established some apprenticeship centers (*Centres d'Apprentissage*), especially designed to provide vocational training and general education for youth who had not passed the selective tests for any of the secondary institutions.

The *collèges techniques* prepare for the certificate *baccalauréat technique*, which permits the holder to enter the intermediate type of positions or to enroll in more advanced technical colleges. Lower grades of certificates are available at several levels for pupils who take the entire seven-year course or for those enrolled in more elementary technical schools. Similarly, more advanced certificates, of course based on appropriate examinations, are available for those in the advanced technical schools.

The new classes. Growing out of the various efforts at reform, the French educational ministry undertook an experiment in 1945 known as the *Classes Nouvelles*. This project was an attempt to introduce more modern methods of teaching into the first cycle of the secondary school. The program was voluntary for both teachers and pupils. It represented French efforts to adapt "progressive education" to the French secondary schools, which indeed would be an experiment. The project involved the use of activity methods, correlation of subject matter, reduction in the large number of subjects studied, and some limited aspects of student



Lycée Marcelin-Berthelot at St. Maur-des-Fossés. Basketball seems to be a popular sport in France, too. (Courtesy of the French Cultural Services, New York)

eleven or twelve subjects a week. So much outside or home work is necessary that the French secondary school pupil has little free time for his own recreation or personal activities. Social studies concerned with the study of current affairs, social problems, personal problems, government, and the like, are unknown in French secondary education. Government, teachers, and parents are only concerned about a pupil's intellectual development in the traditional academic areas of knowledge and not about his social, emotional, or even physical development. The goal of French secondary education is the acquisition of knowledge, memorization, preparation for examinations, drill, note taking from the teachers' lectures, and development of rational thinking. Libraries worthy of the name are almost entirely lacking; hence little reference work is done, and habits of inquiry and research are not developed. Pressure from parents to get children admitted to secondary school and then to pass the numerous examinations is enormous.

PROPOSED REFORM

A new proposal for reform of French education, formulated by René Billeries, Minister of National Education, was reported out of com-

mittee in 1957 and debate on the proposal continued in the National Assembly in 1958. This proposal¹⁴ would raise the compulsory attendance period to age sixteen, but some pupils could fulfill this requirement by part-time attendance. The heart of the proposal is the establishment of a new middle school, the *école moyenne*. All children would enter this school upon completion of the five-year elementary school. It is designed to provide a bridge between elementary and secondary schools. It would offer a two-year course, and thus eliminate the overlapping that now exists between elementary and secondary schools in grades 6 and 7. One of its primary purposes is to provide a two-year period during which the pupil will test out his abilities so that the school staff, his parents, and he himself can better determine the educational track he should pursue for further schooling—the academic secondary school program of five years, the vocational or technical school with a three-year program, or a three-year general course, followed by part-time vocational training, to be offered in terminal schools, to complete the period of compulsory schooling. But no selective examinations would be given before age thirteen, and then the examination is to constitute only one part of the record used in determining the type of school he would be eligible to enter. Public education would be free to all pupils.

ENROLLMENT IN FRENCH SCHOOLS

The selective nature of secondary and higher education in France is illustrated by Table 23. Enrollment in regular secondary schools is less than 15 per cent of enrollment in the elementary school, even though the period of attendance is actually longer. Moreover, enrollment in higher institutions is somewhat under 20 per cent of that in the secondary school. In contrast, the United States, with about four times the population of France, has about eight times as many enrolled in regular secondary schools, although vocational education is a part of our regular secondary school program. We have more than fifteen times as many students enrolled in higher institutions.

POINTS OF INTEREST TO AMERICAN EDUCATORS

In analyzing the development of secondary education in France, we find the following points to be of significance to educators in this country.

1. The highly centralized system of education has very effectively stifled experimentation and change. The French teacher, the person who

¹⁴ Brunold, *loc. cit.*, pp. 158-160.

Thomas Molnar, "The Reform of Education in France," *Journal of General Education*, 10:236-243 (October, 1957).

"The French Educational Reform," *Education in France* (New York: French Cultural Services, No. 1, October-December, 1957), pp. 7-13.

works with the pupils themselves, is so hemmed in with regulations and prescriptions and so held in line by inspectors that even minor modifications in teaching methods or the curriculum are practically unknown. Political control of the educational program through the centralized organization is, of course, apparent. Decisions at the national level are made by cabinet members and must fit into party policy, so that many of the recent proposals for change in French education are heatedly

TABLE 23
*Enrollment in French Educational
Institutions, 1955-1956*

TYPE OF SCHOOL	SCHOOLS		ENROLLMENT		TOTAL
	PUBLIC	PRIVATE	PUBLIC	PRIVATE	
Elementary	76,900	10,811	5,511,549	1,048,303	6,559,852
Secondary	878	1,778	560,520	396,889	957,409
Vocational	2,300	NA	320,000	425,000	745,000
Agricultural	NA	NA	110,649	66,179	176,828
Higher	17 ^a	8	173,989	7,129	181,118
Art ^b	NA	NA	4,738	NA	4,738

NA: Not available.

^a In addition, a number of *Grandes Écoles*, state professional schools.

^b Includes only most important public art schools.

Source: *Education in France* (New York: French Cultural Services, No. 1, October-December, 1957), p. 11.

debated as party rather than educational issues. French individualism and insistence on freedom of thought has saved the schools from becoming tools of political parties for indoctrination; nevertheless, proposals for reform are decided on a party basis.

The fundamental difficulty of reforming education and of maintaining a dynamic quality in educational practice under a highly centralized control is apparent in the French situation. In America we look for educational leadership primarily among our outstanding educators: school superintendents, principals, curriculum directors, supervisors, teachers, and board members; professors of education in our colleges and universities; state and national professional organizations of all sorts; and the lay public itself. Thus we benefit from a rich and varied experience in formulating educational policies and programs. But in France, everything stems from the Ministry of National Education and one must await official decrees to know what is proper practice and policy. Although advisory councils of various sorts give a few people an op-

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For Further Study

"The 'Baccalauréat' Degree," *Education in France*. New York: French Cultural Services, No. 3, May, 1958.

A complete description of the examinations given for the title, "bachelor of secondary education," and a brief history of the baccalaureate degree in French secondary education.

Banks, Olive. *Parity and Prestige in English Secondary Education*. London: Routledge & Kegan Paul Ltd., 1955.

A significant study of the English educational system with particular reference to sociological factors.

Baron, George. "Secondary Education in England: Some Present-Day Trends," *Teachers College Record*, 57:211-221 (January, 1956).

A member of staff of the Institute of Education of the University of London describes education in England.

Bereday, George Z. F., and Joseph A. Lauwerys, eds. *Education and Philosophy*. Yearbook of Education 1957. Yonkers: World Book Company, 1957.

Chapter 4 in Section III describes the French *Lycée*.

———. *The Secondary School Curriculum*. Yearbook of Education 1958. Yonkers: World Book Company, 1958.

Several chapters in this excellent yearbook contribute to an understanding of education in England and France.

Bradley, Gladys H. "The Emerging Comprehensive Secondary School in England," *Bulletin of the National Association of Secondary School Principals* (No. 222), 40:113-119 (October, 1956).

Reports on the establishment of comprehensive high schools in London.

Brown, Godfrey N. "The English Sixth Form," *Educational Forum*, 21:219-222 (January, 1957).

A senior history master in an English school defends the program and plan of the sixth form—the special college preparatory program at the end of the period of grammar school education.

Cole, G. D. H. "General Education and Vocational Training in Great Britain," *International Labour Review*, 72:164-186 (August-September, 1955).

A full analysis of the program of general and vocational education for workers in England.

Conant, James B. "An American Looks at European Education," in Francis S. Chase and Harold A. Anderson, eds., *The High School in a New Era*. Chicago: The University of Chicago Press, 1958.

Our former ambassador to the Federal Republic of Germany, and himself a famous university president, analyzes education in Western Europe.

Cramer, John Francis, and George Stephenson Browne. *Contemporary Education: A Comparative Study of National Systems*. New York: Harcourt, Brace and Company, 1956.

This textbook on comparative education gives excellent descriptions of the educational systems of most of the nations of the world.

Curtis, S. J. *History of Education in Great Britain*. 2d ed. London: University Tutorial Press Ltd., 1950.

A historical account of the development of education in Great Britain, with an excellent chapter on recent events.

Dent, H. C. *The Education Act, 1944*. (6th ed.). London: University of London Press, 1957.

A section-by-section analysis of the Education Act of 1944, with additional acts and regulations affecting the law passed since that time. An invaluable reference on English education.

———. *Growth in English Education, 1946-1952*. London: Routledge & Kegan Paul Ltd., 1954.

Traces developments in secondary education following the Education Act of 1944

———. *Secondary Education for All*. London: Routledge & Kegan Paul Ltd., 1949

An excellent treatment of the development of secondary education in England and a thorough discussion of the Education Act of 1944.

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A general description of French education.

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A description of the French system of education.

"The French Educational Reform," *Education in France*. New York: French Cultural Services, No. 1 (October-December, 1957).

A description of the most recent proposal for the reform of French secondary education

Gideonse, Harry D. "European Education and American Self-Evaluation," *Educational Record*, 39 213-221 (July, 1958).

Points out some of the incorrect judgments being made about European education, especially in comparison with American education.

Greenough, A., and F. A. Crofts. *Theory and Practice in the New Secondary School*. London: University of London Press Ltd., 1949.

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has attempted to develop a new, experimental approach to education for its pupils.

Hollinshead, Bryon. "Is European Education Better?" *Educational Record*, 39:89-96 (April, 1958).

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This yearbook, published annually, is an invaluable source reference for students of comparative education.

Kaiser, A. L. "Aspects of Education in England," *Phi Delta Kappan*, 37:409-415 (June, 1956).

Description of the British system of education.

Kandel, I. L. *The New Era in Education: A Comparative Study*. Boston: Houghton Mifflin Company, 1955.

Kandel has long been one of the leading authorities on comparative education; in this book he not only analyzes the forces that determine the character of an educational program, but describes education in a number of countries.

King, Edmund J. *Other Schools and Ours*. New York: Rinehart & Company, 1958. An excellent analysis of the educational systems of six nations, including France and Great Britain.

Lauwerys, J. A., and N. Hans. *The Year Book of Education: 1952*. London: Evans Brothers Ltd., 1952.

This issue of the yearbook is devoted to educational reform, and recent developments in education in many nations of the world are described by authorities in each country.

London County Council. *Education in London: 1945-1954*. London: The Council, 1954.

A report of educational developments in London since the passage of the Education Act of 1944.

———. *The Organization of Comprehensive Secondary Schools*. London: The Council, 1953.

An examination of the place and function of the comprehensive high school in England, and a description of some experimental schools of this type in London.

Lowndes, G. A. N. *The British Educational System*. London: Hutchison's University Library, 1955.

A rather complete analysis of the British system of education, with some statistics on attendance.

Miles, Donald W. *Recent Reforms in French Secondary Education*. New York: Bureau of Publications, Teachers College, Columbia University, 1953.

This discussion of reform movements in French secondary education gives an insight into their system of education.

Molnar, Thomas. "The Reforms of Education in France," *Journal of General Education*, 10:236-243 (October, 1957).

An analysis of recent reforms in French secondary education and of a proposal debated in the National Assembly in 1958.

Montague, Joel B., Jr. "The 'Eleven-Plus' Battle in Education in England," *Clearing House*, 32:259-262 (January, 1958).

An American discusses the debate in England over the selective examinations.

Ogilvie, Vivian. *The English Public School*. London: B. T. Batsford Ltd., 1957.

A comprehensive and excellent history of the English Public School. Chapter 1 states the characteristics of a "public" (private) school.

Reid, Robert H. "An American on a World Educational Odyssey," *Bulletin of the National Association of Secondary School Principals* (No. 231), 41:3-49 (October, 1957).

A recipient of an Eisenhower Exchange Fellowship gives his observations of education in many countries of the world.

Reller, Theodore L. "Success and Failure of the Reform of French Secondary Education," *Educational Administration and Supervision*, 42:329-342 (October, 1956).

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Richardson, C. A., Helene Brule, and Harold E. Snyder. *The Education of Teachers in England, France and U.S.A.* Paris: UNESCO, 1953.

A description of the teacher-education programs in three nations. Excellent material for the student of comparative education.

Smith, W. O. Lester. "Towards Co-ordination in Great Britain: A Survey," *Annals of the American Academy of Political and Social Science*, 302:74-81 (November, 1955).

Traces the development of education in England from the standpoint of its coordination with other services and agencies of government.

United Nations Educational, Scientific, and Cultural Organization. *World Survey of Education*. Paris: UNESCO, 1955.

This handbook of educational organization and statistics is invaluable for the student of comparative education. Succinct descriptions of the educational program of each nation are accompanied by charts that illustrate clearly the organization of education.

Venables, P. F. R. *Technical Education*. London: G. Bell & Sons Ltd., 1956.

A comprehensive study of vocational and technical education in England, both at the secondary school level and in technical institutes and special schools.

Vernon, Philip E. "Secondary School Education and Selection in England," *Educational Forum*, 21:261-269 (March, 1957).

A professor of educational psychology explains the process used to select pupils for the three types of schools, including a description of the "eleven plus" examination.

Wrenn, H. A. *The Parents' Guide to Secondary Education*. Cambridge, England: The University Press, 1953.

A brief description of the various types of secondary schools in England today.

8

Secondary Education in West Germany and Russia

Chapter 7 not only gave us an insight into secondary education in England and France, but discussed some of the problems facing educators and citizens in those nations. We now turn our attention to two other nations.

Secondary Education in West Germany

A third Western country in which we Americans are much interested is Germany. The following brief analysis of secondary education in that war-torn country will describe secondary education as it has developed since World War II, making reference to the system of education prevalent in prior decades, for we are primarily interested in seeing to what extent Germany may be reforming its program. The discussion will be limited to education in the German Federal Republic.

THE STRUCTURE OF GERMAN EDUCATION

Except for the period of Nazi control, education in Germany has been and is today the responsibility of the various states (*Länder*). There is no Ministry of Education in the national government at Bonn. Each state has a ministry of education, headed by the minister, who is a member of the cabinet of the state government, and hence a member of the party or coalition in power at the time. Educational policy is thus determined politically and becomes an issue between parties. The ministers of the several states have established a voluntary Standing Committee of the Ministers of Education of the German Federal Republic as a means of

Bavaria, the old class system of education is still predominant. The city-states and the industrial areas have adopted some significant reforms, but in general German secondary education is still selective, highly academic in character, and rigidly controlled.

Control of education is highly centralized, and thus is similar to French education, but at the state rather than the national level. Neither country has independent local boards of education responsible for the establishment and operation of schools, such as those in the United States. The state ministry of education appoints and pays the teachers, determines the curriculum of all schools, selects the textbooks, supervises instruction, determines standards, sets examinations, and in general completely controls the educational program. Local authorities may have varying degrees of responsibility for constructing and operating school buildings and for certain other matters of general administration. But these local authorities are the regular civil agencies, and no independent boards of education exist.

The right to establish private or church schools is guaranteed by the federal constitution, but the state ministry has authority to supervise and inspect these schools to ensure that the curriculum and program measure up to state standards. Since religious instruction is mandatory in the public schools, few parochial schools exist, and in only exceptional cases may private schools be established at the primary level.

In some *Länder* the public schools themselves are confessional schools, which means that they include in the curriculum religious instruction of a particular faith, usually Lutheran or Catholic. In nonconfessional schools, religious instruction is given in both faiths, but enrollment is voluntary. In confessional schools, the teachers must be approved by church officials of the faith taught in the school.

ORGANIZATION OF SECONDARY EDUCATION

In the ten state school systems in the Federal Republic and West Berlin the program of education varies somewhat; hence only the general pattern will be described here, with some attention being paid to variations in effect in the several states.

The Grundschule and Volksschule. Beginning with age six all children in all the *Länder* are required to attend public elementary school, except for a few that may be granted permission to attend private school for special reasons. The first phase of the elementary school is known as the *Grundschule*. The course is four years in length in the states and six years in the two city-states of Bremen and Hamburg and in West Berlin. At the end of this period, selection for the secondary school usually occurs. Those pupils not selected for admission to secondary schools—and

the percentage gaining admission is indeed small even though admission has been liberalized in recent years—continue with the second phase of the *Volksschule*.

The upper level of the *Volksschule* is usually four years in length in the states, although a few have added a ninth year to the program. In the city-states it is a two-year program. Pupils thus complete their formal, full-time basic education in eight or possibly nine years or at about age fourteen. However, they must continue to attend a vocational school until age eighteen, but often this is only on a part-time basis, and the program may be closely geared to their work. Some may enroll in full-time vocational schools.

The secondary schools. Near the close of the fourth year of *Grundschule* in the seven *Länder*, pupils interested in attending secondary schools take their examinations for admission. These tests are very rigid and demanding, and only a small percentage of the total primary school population (estimated to be about 15 per cent) is accepted in the secondary schools. In these states, then, certain children at about the age of ten undertake the rigid, abstract curriculum of the secondary school. Secondary schools are differentiated by type, although all types are highly academic in character. The widely renowned *Gymnasium* is the classical school with a history of hundreds of years in German education. Its pupil must study Latin, Greek, one modern language, mathematics, German, science, geography, history, and music. This type of school has tremendous prestige throughout Germany, not only because of its long historical antecedents, but because generally it was the type of school attended by the great German scholars of the nineteenth century.

But demands for a more modern curriculum led to the establishment of the *Realgymnasium*, in which pupils study a second modern language instead of Greek. Somewhat more emphasis is also given to science, particularly in the science curriculum of the school. A third type of secondary school is the *Oberrealschule*. Latin is optional in this type of school, but the pupil must study two modern languages. As demands for reform in the program of secondary education continued, particularly during the period of the Weimar Republic, two additional types of secondary schools, the *Deutsche Oberschule*, or *Oberrealschule*, and the *Aufbauschule*, were established. The *Oberschule* places greater emphasis on the German language and literature, modern languages, and science. The Nazis favored this type of school, which assumed a dominant position in secondary education prior to the war, and remains the favored type in most cities today. The *Aufbauschule*, developing principally in the smaller cities, permitted pupils to enter at the end of the sixth grade or about age twelve. Its curriculum resembles that of the *Oberschule*. It is considered to be a somewhat inferior secondary school.



Neue Münsterschule, Bonn, Germany. These girls in the senior class are studying homemaking in one of the new secondary schools built since the war. (Courtesy of the German Tourist Information Office, Chicago.)

The program in each school is uniform for all pupils enrolled, except for the possibility of electing the languages or the science curriculum in some instances. Because each school is a single-purpose institution, several types of secondary schools may be found in the larger cities, often within close proximity of each other. This is in contrast to the typical comprehensive high school in the United States in which the pupil may elect his course from among a number offered by the school. The smaller towns in Germany seldom have a secondary school at all; hence those wishing to enroll in one must commute to the nearest city, often by bicycle or train. Some of the *Aufbauschulen* provide boarding facilities.

Prior to World War II, the secondary school program was a nine-year program, thus making a total of thirteen years for these selected pupils, not counting any time spent in kindergarten prior to age six. During and immediately after the war it was reduced to eight years, but some of the states have now returned to the nine-year program. The program in all of these types of school leads to the *Abitur*, the final completion examination. Successful passage of this examination enables the pupil to enter the university or to take state examinations for

numerous civil service positions; in general it opens many doors of opportunity to the recipient. However, only a small percentage, probably 25 to 30 per cent, of even the selected group that entered secondary school passes this examination, so that the proportion of German youth who complete the program of secondary education is estimated to be as low as 4 or 5 per cent.

Another type of secondary school is the intermediate school, or *Mittelschule*. Entrance to this school is by examination and usually at the fifth-grade level, also, although pupils in the city-states and in some cases in the states may enter two grades later. The course extends through the tenth grade. Although modern languages are required in this school, the curriculum includes some practical subjects and may even offer some introductory vocational courses, such as typing, handicrafts, and the like. Not many of these schools have been established.

At the conclusion of the *Mittelschule* program the pupil may take a state examination known as the *Mittlere Reife* or middle maturity examination as contrasted to the maturity examination, or *Abitur*, granted to those who complete the program of the regular secondary school. But even success in the former examination carries considerable privilege, permitting the holder to take certain civil service examinations, to enter some of the full-time technical schools, and the like. Some pupils may transfer to the regular secondary school and complete that course for the *Abitur*.

Reform movements. In the city-states of Bremen and Hamburg and in West Berlin, reforms in the program of education have been carried out. The purpose is to make the school equally open to all children according to ability. The idea of a single unified school, the *Einheitschule*, is dominant in these reforms. The first step was to extend the period of the *grundschule* to six years, so that all children will be together in a single school for at least that period of time. But even this minor reform has since been modified so that in Hamburg and West Berlin, at least, some children may elect to enter the secondary school at the beginning of the fifth grade.¹

There are three types of secondary school: the academic type or grammar school for those with high intellectual ability, for pupils are selected on the basis of examination for this branch, which has a nine-year program; a technical branch, which has a four-year program; and a practical branch, which has a three-year program. After completion of either of the latter two types of school, the individual must continue in a part-time or full time vocational or technical school until age eighteen.

¹ UNESCO, *International Yearbook of Education* (Geneva: International Bureau of Education, 1954), p. 173.



A Secondary School at Kiel, Schleswig-Holstein. As in this school, a number of secondary schools in the large cities offer courses in vocational subjects. This is one of many modern, well-equipped schools in Germany. (Courtesy of the German Tourist Information Office, Chicago.)

POINTS OF SIGNIFICANCE TO AMERICAN EDUCATORS

1. The American student of education is dismayed at the highly restricted character of German secondary education. Except in the two independent city-states and West Berlin, with a large working class, even defeat in two wars has brought about little real reform in an aristocratic system of education that dates back to the days of the old empire. Most German children are still condemned to a life based on the limited, meager education provided in the *Volksschule*, followed by a trade training. Thus the educational system itself rather effectively reinforces the rigidity of German society and denies the great mass of young people in Germany any real opportunity to advance in their station in life or to realize their potentialities. It is not at all surprising to an American observer that the youth of Germany flocked to the Hitler banner in the 1930's, for he at least promised them a place in the sun and gave them roles of leadership, albeit in the Nazi party, that they would never have obtained in the old rigid social structure of prewar Germany. The German situation confirms for us the obvious fact that the essence of democ-

racy is equality of opportunity, and that the educational structure of a nation is the key to this equality.

2. The difficulties of bringing about basic educational reform and of changing the social structure of a people are well illustrated by developments in West Germany since the war. The Allies endeavored by various methods to get the Germans themselves to reform education, rather than force reform on them by edict, as was done in East Germany by the Russians. But the Germans did not want reform, effectively resisting efforts in this direction even though occupied. When outside control was removed, even the small reforms made, often more on paper than in practice, were largely abandoned. The school is indeed an instrumentality of the social group, which must change before the structure of the educational program can be changed in any basic aspects. If the Communists remain in power long enough in East Germany, through force they may be able to mold an entire new generation to their social patterns.

In America, England, and France—in fact, in every country—the structure of the educational program reflects the social concepts and value patterns of the culture; it evolves out of the social ideals, aspirations, and dynamic forces of the society. These social forces are indeed difficult to change, as the failure of the efforts to change German education illustrates.

3. The rigid, humanistic curriculum of the secondary schools of Germany has produced in each generation a select group of intellectually keen, well-disciplined people, but it has turned out a citizen who is often quite naïve in performing his civic duties. It is much the same situation as we found in France and the result is much the same—on the one hand, an intellectual elite uninterested in the affairs of state and reluctant to take a leading part in them, and on the other, a mass population trained only in the rudiments of learning and in a vocational skill, unprepared intellectually for many duties of citizenship.

Secondary Education in the Soviet Union

Americans have suddenly become intensely interested in the educational system of Russia, for we are told that the Russians are educating so many of their young people in science, engineering, and technology that they will soon outstrip the United States in the numbers of graduates in these fields. This is seen by some citizens as a serious threat to this country because of the danger that Russia will in the course of time become a more powerful nation, militarily and economically, than the United States. A brief examination of Soviet education is thus appropriate.

Because of the rigid denial of opportunities for observers from the Western world to study Russian education at firsthand and without interference, and because of the lack of confidence most Western authorities have had in the official publications and statements of the Russian officials themselves, our knowledge of education in that country had been limited. Recently, however, four authoritative books on Russian education, all by eminent scholars of modern Russia, have been published.² These writers utilized source documents now obtainable from Russia and other authentic works in preparing their analyses, and several possess extensive personal knowledge of the country and its people. Also, several American writers have recently been permitted to make extensive firsthand observations of Russian education and to consult with top Russian officials about the educational program of their country. Their reports are also helpful in gaining an understanding of education in that country.³

THE STRUCTURE OF RUSSIAN EDUCATION

The Union of Soviet Socialist Republics (USSR) consists of fifteen republics (since 1956), usually referred to as Union Republics. These units somewhat resemble in relative position and responsibilities the forty-nine states in the United States, although theoretically they are republics and the national government is a federal union. These republics have power to maintain armies and conduct foreign affairs; several hold seats in the United Nations. The Union Republics are further subdivided into regional, district, and area units of local governments, just as we find counties, townships, cities, and villages in the states of the United States. However, within the fifteen Union Republics

² George S. Counts, *The Challenge of Soviet Education* (New York: McGraw-Hill Book Company, 1957).

Nicholas DeWitt, *Soviet Professional Manpower* (National Science Foundation; Washington, D.C.: Government Printing Office, 1955).

Alexander G. Korol, *Soviet Education for Science and Technology* (Technology Press Book of Massachusetts Institute of Technology; New York: John Wiley & Sons, Inc., 1957).

U.S. Office of Education, Division of International Education, *Education in the USSR* (Bulletin 1957, No. 14; Washington, D.C.: Government Printing Office, 1957).

³ William Benton, "The Voice of the Kremlin," *1956 Britannica Book of the Year* (Chicago: Encyclopedia Britannica, 1956), feature article, unpagged; and "Now the 'Cold War' of the Classrooms," *The New York Times Magazine*, April 1, 1956, pp. 15 ff.

Homer Dodge and Norton Dodge, "The Real Story of Russia" and "Russia Gains over the United States in Educating Scientists," *U. S. News & World Report*, 39:26-33, 94-104 (July 8 and September 16, 1955).

Dorothy Thompson, "The Soviet School Child," and "The Challenge of Soviet Education," *Ladies' Home Journal*, 73:11-25, 11-14 (February and May, 1956).

are certain autonomous areas, some even being classed as republics. Thus the governmental structure becomes rather complex, at least on paper.

Centralization by party control. But in the actual operation of the USSR we find that the republics are bound together very effectively and that the system of government is actually very highly centralized in operation. This is due, first, to the fact that the Communist party is in complete control of the entire apparatus of government, since it selects all candidates for office from the smallest soviet on the first rung of the governmental ladder to the top Presidium of the Supreme Soviet for all Russia, and formulates policy for these officials. Thus the party can effectively control all policy making and governmental action in the established channels of government. Secondly, the Russian Soviet Federated Socialist Republic (RSFSR) completely dominates the other fourteen republics. This is the republic that contains three fourths of all the land area of Russia and over one half of the population, including the cities of Moscow and Leningrad, and represents the pinnacle of Russian culture and political life.

Constitutionally, general or common school education is the responsibility of each of the republics. There is no central USSR ministry of education for all Russia. Theoretically, each republic is thus free to develop its own program of common school education, just as each state in this country is free to do so. Each republic has a minister of education who heads its educational system. Subordinate to the state ministry are regional, district, and local educational authorities who are charged with certain responsibilities in the establishment and operation of the schools. However, by law the ministry of education of each republic has control over the curriculum and the program of the schools, the methods of instruction, the selection of textbooks, and the like. The individual school is thus legally subject to two sets of controls, the executive committee of the soviet that establishes it and the next higher authority under the ministry of education of the republic.

Control over education. Even though the authority for education rests legally with the individual republic and it has established subordinate local authorities that have some responsibility, the system is nevertheless highly uniform and centralized. This is achieved in three ways: (1) At the national level the Council of Ministers, the supreme executive agency of the government, headed by the Premier, formulates plans, establishes policies and issues decrees that will, obviously, be carried out by all governmental agencies down the line, including the ministries of the fifteen republics. Thus the Council sets up general policies, plans goals for education in all of Russia, and when agreements are reached it issues decrees which have the effect of law for all of them. The edu-

cational programs of all fifteen republics must conform to these laws. (2) After a decree is enacted by the Council of Ministers, the largest of the republics, the RSFSR, formulates in meticulous detail the ordinances and regulations for carrying it into effect. In doing so, the Ministry of Education for the RSFSR utilizes the services of its Academy of Pedagogical Science. These laws and rules become the model for the other republics. (3) All facets of public life are unified through the action of the Communist party itself.

At the national level, the secretariat of the Central Committee of the party (not to be confused with any official agency of the government) has a section on school affairs. The Central Committee, or usually its Presidium, issues directives on education, and in Russia it would be unthinkable for even the Council of Ministers to issue a decree without its first having been approved, if not formulated in the first place, by the education section of the party. Moreover, the top officers of the Council of Ministers are also members of the Presidium of the Central Committee of the Communist party.⁴

Similarly, at the republic level and all subordinate levels of school administration, the members of the party are always keeping watch to see that their hand-picked officials carry out the will of the party. And the secret police are always around, ready to report any deviations to their head in Moscow. Thus, education throughout Russia is remarkably uniform, variations being permitted by the party only to adjust to some local situation where the people speak a different language.

Legal responsibility for all other types of education is centralized in the national government. Thus the Ministry of Higher Education is responsible for all higher education throughout Russia, including the colleges and technical schools; the Chief Directorate of Labor Reserves, a subagency of the USSR Council of Ministers, controls all lower vocational schools. The republics and even local educational authorities have some responsibilities in such matters, but final authority is vested in the Union-Republic (USSR) ministries. The Union-Republic Ministry of Culture also has important responsibilities for some aspects of education.

No private schools are permitted. A few nursery schools and adult programs are financed by trade unions, collectives, and the like, but they are completely supervised and controlled by public authorities. All instruction is secular and there is complete separation from any religious influence.

⁴The situation may be better understood by recalling that Stalin was able to exercise complete dictatorial powers because he was both the head of the Council of Ministers (Premier) and the Secretary-General of the Central Committee of the Communist party.

DRASTIC CHANGES IN RUSSIAN EDUCATION UNDER WAY

Russian education is undergoing some fundamental changes in structure and program. Premier Nikita Khrushchev published a memorandum in the Russian newspaper *Pravda* on September 21, 1958, in which he proposed sweeping changes in the program of secondary and higher education. Since the general plans outlined in the document had already been approved by the Presidium of the Central Committee of the Communist party of the Soviet Union, the supreme policy-making group of the party for all of the Soviet Union, they were unanimously adopted by the Supreme Soviet of the USSR, the national legislature, in December, 1958. Officials stated that it would take three to five years to change over to the new program. Issues, policies, and plans have been and will continue to be discussed at length by the Young Communist League, the Central Committee, and the Council of Ministers, but Premier Khrushchev stated that the Supreme Soviets of each Union Republic would have to enact the resolutions that embodied the details of the new program.

In his memorandum Khrushchev stated that "there are great shortcomings in the work of our schools and higher educational institutions which can no longer be tolerated." These deficiencies, it was stated, stem from the divorcement of the schools from life. The secondary schools trained youth only for entering college, not for taking their proper places in the life of the Russian people. He charged that "most young people who have attended school for ten years appear to be unprepared for practical life upon graduation." In earlier years most of the graduates of the secondary school entered institutions of higher learning, but in recent years the percentage that could be admitted has decreased markedly. In 1958, for example, 1,600,000 students graduated from the secondary school, but only 440,000 were admitted to colleges and universities. Khrushchev maintained that those not going on to higher institutions were not prepared to take jobs in industry or on the farms; moreover, they often have a "disdainful, wrong attitude toward physical labor."

The basic purpose of the new program of secondary and higher education, then, is to provide a much more practical education for all youth, to prepare them for places in the industrial and agricultural life of Russia, and to develop a more wholesome attitude toward and respect for physical labor. In insisting that "the system of educating our younger generation must be decidedly overhauled," Khrushchev said, "the chief task of our schools must become that of preparing our younger generation for life, for useful work, inculcating in our youth a deep respect for the principles of socialist society."

Since these reforms in education in the Soviet Union will be put into effect over a period of years, and may well be modified as the result of debate and further discussions in Party circles, we will first describe Russian education as it existed during the 1958-1959 school year, using the present tense. Then we will summarize the broad outlines of the proposed changes as they are embodied in the plan adopted by the Supreme Soviet.

THE PROGRAM OF GENERAL EDUCATION

Formal, compulsory school attendance begins at age seven. Prior to that time, the child may attend nursery and kindergarten types of schools, but these are found mostly in the larger cities, and only a small proportion of the children attend them.

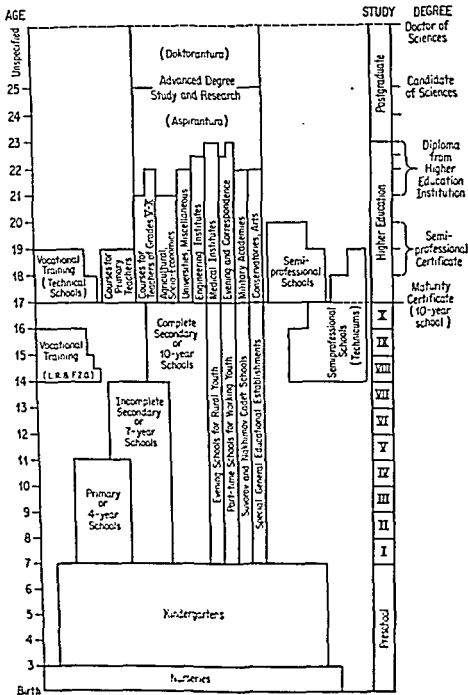
Organization of the program. Russian education comparable to our common school or general education is a ten-year program, with the schools organized on a 4-3-3 plan. Figure 7 shows the organization of the complete educational program. The first four years comprise the primary or elementary school and enroll the child from age seven to eleven. The junior, or incomplete, secondary school includes grades 5 through 7, although some republics have added an extra year to permit more thorough teaching of the Russian language. The senior secondary level includes grades 8 through 10, or 8 through 11 in some republics.

The Russian plan is to offer the complete program of education in one school or building when possible, but this has not been feasible in all cities; consequently, some schools include only the first seven grades, and in rural areas and small villages the school is often only a primary school encompassing the first four grades. But instruction in a given grade is identical in content, regardless of the type of school. Pupils enrolled in a separate primary school must transfer to an incomplete or a complete secondary school for the remainder of the period of compulsory education.

The fifth five-year plan (1951-1955) set as a goal the enforcement of compulsory attendance through the tenth grade in all larger cities, and the extension of this provision to all of Russia during the sixth five-year plan (1956-1960). However, in 1956 the plan was changed to provide for ten years of education by 1960, not necessarily completion of the ten-year secondary school.⁵ Thus the dullards could be shunted into vocational schools at the end of seven years. However, as will be pointed out later, this will all be changed if the reforms are carried out as proposed by Khrushchev.

Pupil selection. A rigid, rigorous examination system is used throughout the school program, so that academic selection is stringent

⁵ Korol, *op. cit.*, pp. 3-4.



as pupils progress up the educational ladder. Regular promotion examinations are given at the end of each grade. At the end of a school level, i.e., at the end of the fourth, seventh, and tenth grades, uniform examinations, prepared by the central educational authorities, are given throughout the nation. State certificates are given to those who pass these examinations at the various levels.⁶ These certificates determine eligibility for the next level of education. Only those who pass the national examinations at the end of the tenth grade are eligible to enter the university. Promotion examinations at the end of grades 5, 6, 8, and 9 are given by the teachers themselves, but these, too, are very demanding. The certificate examinations are oral, but may also include questions to be answered in writing. School inspectors or appointed examiners from outside the school administer the oral examinations, which are conducted according to a formal set of rules and procedures. Recently the total number of these examinations for the ten-grade period of schooling was reduced from forty-four to twenty-six. The pupil's record throughout his school career is very important in determining his acceptability for advanced schooling.

The process of pupil selection during the ten-year program is indeed severe. DeWitt, utilizing the most reliable data he could obtain and checking his figures against other sources, estimates that just prior



Annual, Final, and Matriculation Examinations Are Held in the Secondary Schools of the Soviet Union. Shown here is Yuri Sinaisky, a tenth grade pupil in secondary school number 315 in Moscow, handing his matriculation paper on literature to the examining commission. (Courtesy of Sovfoto, New York.)

⁶*Ibid.*, pp. 78-98.

to World War II only about 45 pupils out of 1,000 who entered the first grade graduated from the tenth grade, or 4.5 per cent.⁷ He estimates that only about 75 per cent of the pupils enrolled in a grade at the end of the year are promoted to the next grade throughout grades 4 through 9. And dropout during the year itself is also high, so that elimination from the Russian secondary school is indeed large. DeWitt shows further that just before the war, enrollment in grades 8 through 10 was only 20 per cent of the age population fifteen through seventeen, the appropriate age for that level of schooling. But retardation is high because of failure to pass the promotion examinations; hence a somewhat larger percentage of youth may eventually graduate from the tenth grade.⁸ Nevertheless, as both Korol and the United States Office of Education show,⁹ enrollments in Russian secondary school grades have increased tremendously in recent years. Table 24 gives these figures.

TABLE 24
*Enrollments in the Regular Soviet Schools,
by Grade Level, for Specified Years
(In Millions of Pupils)*

GRADE AND LOCATION	ENROLLMENT				
	1927-28	1940-41	1950-51	1954-55	1955-56
Grades I-IV	9.91	21.37	19.67	12.7	13.6
Urban	2.13	5.33	6.14	5.1	5.7
Rural	7.78	16.04	13.53	7.6	7.9
Grades V-VII	1.33	10.77	12.03	11.6	9.3
Urban	0.92	3.97	4.66	4.3	3.5
Rural	0.41	6.80	7.37	7.3	5.8
Grades VIII-X	0.13	2.37	1.50	5.1	5.25
Urban	0.12	1.37	0.86	2.9	2.88
Rural	0.01	1.00	0.64	2.2 ^a	2.37
Total	11.5	34.8	33.3	29.6	28.2
Urban	3.2	10.8	11.7	12.4	12.1
Rural	8.3	24.0	21.6	17.2	16.1

^a Apparently an error occurred in publishing the figures in this category in the source. Corrected here by reference to Alexander G. Korol, *Soviet Education for Science and Technology* (New York: John Wiley & Sons, Inc., 1957), Table 5.

Source: U.S. Office of Education, Division of International Education, *Education in the USSR* (Bulletin 1957, No. 14; Washington, D.C.: Government Printing Office, 1957), Table 4.

⁷ DeWitt, *op. cit.*, p. 47.

⁸ *Ibid.*, p. 49.

⁹ Korol, *op. cit.*, pp. 22-27; U.S. Office of Education, *op. cit.*, Tables 4 and 5.

The large increase in the number of Russian youth graduating from the secondary school has resulted in significant changes in the possibilities open to them.¹⁰ Formerly almost all of them entered the university, but university enrollments in recent years have held at about the previous level. Therefore, only a small proportion of secondary school graduates may now enter the university. The others must enter the labor force or enroll in technical schools and other specialized vocational schools. And this is the principal reason given by Khrushchev for undertaking a basic modification in the structure of general education.

In 1940, tuition fees for the upper secondary school were established in this "worker's paradise," after the schools had been free in the earlier years of Communist control. The fees were not high, and probably did not constitute much of a handicap for parents of pupils who had progressed that far in the educational program after rigid selection. In line with recent efforts to make ten years of education compulsory, however, tuition was abolished altogether, beginning with the 1956-1957 school year. All pupils wear prescribed uniforms.

The school curriculum. Table 25 shows the program of studies of the Russian secondary schools and the number of periods devoted to each subject for the six-year program. The curriculum is changed from time to time by official decree, but this is the most recent revision available, promulgated in 1955. The school is in session six days a week, thirty-three weeks a year in grades 8 through 10, with an extra week added in grades 5 through 7 for field trips. Class periods are forty-five minutes in length, with six periods comprising the school day.

The study program is arduous, with the Russian secondary school pupil studying ten to twelve subjects each year, although only one or two classes in them meet every day. It is not feasible to give descriptions of the courses here, but some insight into the nature of the offerings is provided by the United States Office of Education,¹¹ and Korol analyzes syllabuses and textbooks, gives samples of final examinations in algebra and physics, a summary of the syllabus for mathematics, grades 5 through 10, and a list of shop equipment.¹² Korol points out that some of the curriculum is planned in two cycles: one for grades 5 through 7; another, more advanced, for grades 8 through 10.¹³ There are no electives in the curriculum, although the practical arts program may differ in some respects for boys and girls, as in shop or homemaking.

Much attention has been given in the United States to the emphasis placed on science and mathematics in the Russian secondary schools.

¹⁰ Korol, *op. cit.*, p. 25.

¹¹ U.S. Office of Education, *op. cit.*, pp. 67-83.

¹² Korol, *op. cit.*, pp. 68-75, Appendices A-E.

¹³ *Ibid.*, p. 53.

TABLE 25

*Curriculum and Hours of Instruction in Russian
Secondary Schools, Class Hours of 45 Minutes Each,
33 Weeks per Year, 1955-1956*

SUBJECT	HOURS PER WEEK						TOTAL HOURS AND PER CENT			
	V	VI	VII	VIII	IX	X	V-VII		VIII-X	
	Hours	Per Cent	Hours	Per Cent	Hours	Per Cent	Hours	Per Cent	Hours	Per Cent
Russian language & literature	9	8	6	5.5	4	4	759	24.0	445.5	13.6
Mathematics	6	6	6	6	6	6	594	18.8	594.0	18.2
History	2	2	2	4	4	4	198	6.2	396.0	12.1
USSR constitution	—	—	—	—	—	1	—	—	33.0	1.0
Geography	3	2	2	2.5	3	—	231	7.3	181.5	5.6
Biology	2	2	3	2	1	—	231	7.3	99.0	3.0
Physics	—	2	3	3	4	4.5	165	5.2	379.5	11.6
Astronomy	—	—	—	—	—	1	—	—	33.0	1.0
Chemistry	—	—	2	2	3	3.5	66	2.1	280.5	8.6
Psychology	—	—	—	—	—	1	—	—	33.0	1.0
Foreign language	4	4	3	3	3	3	363	11.5	297.0	9.1
Physical culture	2	2	2	2	2	2	198	6.2	198.0	6.1
Drawing (Art)	1	1	—	—	—	—	66	2.1	—	—
Drafting (Engr.)	—	—	1	1	1	1	33	1.0	99.0	3.0
Singing	1	1	—	—	—	—	66	2.1	—	—
Manual training	2	2	2	—	—	—	198	6.2	—	—
Shopwork	—	—	—	2	2	2	—	—	198.0	6.1
Total	32	32	32	33	33	33	3,168	100.0	3,267	100.0

Sources: Reprinted with permission from Alexander G. Korol, *Soviet Education for Science and Technology* (Technology Press Book of Massachusetts Institute of Technology), copyright 1957, John Wiley & Sons, Inc., Tables 9, 11; and U.S. Office of Education, Division of International Education, *Education in the USSR* (Bulletin 1957, No. 14; Washington, D.C.: Government Printing Office, 1957), Tables 7, 8.

The program shown in Table 25 indicates that these subjects are indeed stressed. Moreover, Korol compares the 1955-1956 curriculum with the program in effect as recently as 1952-1953, and shows that there was some shift from the humanities to science, but particularly to "skill" courses in shop, manual training, and the like.¹⁴

In republics in which Russian is not the native language, instruction in the native language is added to the curriculum, so that such pupils

¹⁴ *Ibid.*, pp. 54-60.

have even a heavier load of course work. The pupils, of course, use the native language of their own republics, but they must learn Russian.

Discipline is quite severe in the Russian schools and the pupil is expected to obey orders and rules set by school authorities. In the earlier days, following the Revolution, the Russians attempted to put into practice extreme theories of what is often dubbed "progressive" education in the Western world. Much activity was introduced into the curriculum, pupils spent a great deal of time on community projects and in work on farms and the like, and a great deal of freedom was permitted. But all this was changed in 1935 and the old practices of formalism, autocratic control, rigid discipline, formal school marks, and memoriter methods of teaching were reinstated in the schools. The system of examinations now in effect almost necessitates such a method of teaching, but the school inspectors of the ministry also enforce regulations requiring a rigid method of teaching of the traditional type. In any case, strict memorization of the official textbook, especially in the humanities and social sciences, is the height of discretion.¹⁵

The Marxian theory places great emphasis on productive work and on the equality of mental and physical work. In terms of education, this led to the development in Soviet education of what is known as polytechnical education, a concept which calls for using practical work in the school program and for training the individual to do useful work. This principle is what gave rise, in the early period of the Soviet Union, to a complete reshuffling of the program of education to include community work projects and all sorts of practical work and activities. With the shift in educational theory in the 1930's, the polytechnical idea was reconstituted to provide only for the application of theoretical knowledge to practical situations. The schools made little effort to provide actual practical courses, and even laboratory work in science was not common. But within the last few years, the concept of polytechnical education has come into the forefront again, and the schools are being required to provide more practical work in connection with the theoretical courses and to make use of laboratory work in the sciences.¹⁶ Work in what we would call industrial arts has been expanded, and some work in agriculture is favored. Even the upper secondary schools, which have been more or less comparable with grammar schools, now must include practical courses in the curriculum, such as mechanics, agriculture, and the like. More graduates of these schools are being directed into production rather than into advanced education, so that Russia may increase its industrial output.¹⁷ The advocates of productive work and more

¹⁵ *Ibid.*, pp. 78-79.

¹⁶ *Ibid.*, pp. 27-32.

¹⁷ An interesting account of this change in one school is given in a news item in *The New York Times* for September 2, 1936.

practical education won their point in 1958, for the general plan of reform adopted at that time recast the entire educational program so the schools will train productive workers rather than academicians.

Until 1933 all Russian schools were coeducational, except specialized military schools. As a war measure, separate schools for the sexes were established in some of the largest cities, so that the boys could be given more military training. Segregation continued in some centers until 1954, when it was abolished by decree, and coeducation, a factor in establishing equality for all citizens in Russia, is again the established policy.

OTHER TYPES OF GENERAL SECONDARY SCHOOLS

Russia also maintains certain special secondary schools for general education. These include some military schools, special schools for those possessing talents currently being emphasized by the Communist party, and the new boarding schools established in 1956.¹⁵ In addition to providing about the same program of general education, these schools offer instruction designed to train youth for specific purposes.¹⁶

In endeavoring to develop an educated class of citizens as rapidly as possible, Russia has also provided extensive opportunities for adults in all types of part-time programs. Some of these programs are equivalent to the regular secondary schools, so that adults who did not complete that program may obtain the state certificates at either the seventh-grade or the tenth-grade level through study in these schools and by passing the required examinations. They then are as eligible for admission to the technicums or higher institutions as those completing the regular school program. Some of the pupils who failed the regular secondary school may also complete the course through these part-time and adult programs.

VOCATIONAL, SEMIPROFESSIONAL, AND HIGHER EDUCATION

All forms of vocational, technical, and higher education are directly administered by appropriate Union-Republic ministries, although the ministries of the various republics have responsibilities for establishing, financing, and maintaining many of these specialized schools. A great variety of these schools exist, as was shown in Figure 7, and in addition extensive programs of adult education of various types have been developed. Here only the more important systems of schools and higher institutions will be briefly described.

¹⁵ A report on Boarding School No. 12 in Moscow is given in *The New York Times* for December 9, 1956.

¹⁶ U. S. Office of Education, *op. cit.*, Chap. V, and Korol, *op. cit.*, pp. 32-33.

Technicum. The most important type of technical school in Russia is the technicum, a technical school that prepares young people for semi-professional skilled occupations of all kinds. The entire network of technicums is under the control of the Union-Republic (USSR) Ministry of Higher Education with respect to curriculum, admission requirements, and standards. Other appropriate ministries, such as the new industrial ministries, administer and finance their respective institutions.

Admission to particular technicums is highly selective, the numbers admitted being in part based on the demands for that particular skill under the current production plans of the USSR. As a rule, entrants must have graduated from the junior secondary level of school, or the seventh grade. Those who have completed a general education through adult schools and have earned a certificate equivalent to the seven-year certificate are also eligible to apply. It will be recalled that graduation from this level of secondary school is based on passage of state examinations, but in addition those seeking admission to a technicum must pass additional examinations given by the institution. And even then only the approved quota is admitted.

Persons who continue with the senior level of secondary school are accepted, but they also must pass the specified examinations. Their period of training may be reduced accordingly. In recent years, some of



An Examination in Geography at a Secondary School in Uzhgorod, Transcarpathian Region of the Ukrainian Soviet Socialist Republic. Most of the examinations in Russian schools are oral. (Courtesy of Sovfoto, New York.)

TABLE 26

*Distribution of Graduates from the Soviet Technicums
by Field of Specialization, 1950 and 1955
(In Thousands)*

FIELD OF TRAINING	1950		1955	
	NUMBER	PER CENT	NUMBER	PER CENT
Geology and exploration of deposits	1.8	0.6	5.6	1.4
Development of geological deposits	6.0	1.9	13.0	3.1
Power industry	7.7	2.4	12.7	3.3
Metallurgy	4.9	1.6	4.5	1.2
Machine and instrument construction	26.6	8.5	31.9	9.0
Electrical machines and instrument construction	2.4	0.8	4.8	1.2
Radio engineering and communications	5.2	1.7	11.9	3.1
Chemical technology	4.4	1.4	7.2	1.9
Wood, pulp, and paper technology	2.4	0.8	5.1	1.3
Construction	14.6	4.6	32.1	8.3
Transportation	11.1	3.5	12.6	3.2
Consumer food products technology	4.9	1.5	5.7	1.5
Consumer goods technology	5.0	1.6	5.9	1.5
Geodesy and cartography	0.8	0.3	1.4	0.4
Hydrology and meteorology	0.6	0.2	1.1	0.3
Subtotal: Industrial fields	98.4	31.4	158.8	41.0
Agriculture	46.6	14.9	50.4	13.0
Economy (trade and services)	26.3	8.4	41.6	10.7
Legal	4.2	1.3	1.3	0.3
Health and physical culture	51.2	17.3	59.6	15.4
Education	76.7	24.4	70.2	18.1
Arts	5.0	1.6	4.2	1.1
Unspecified	2.3	0.7	1.7	0.4
Total number of graduates	313.7	100.0	387.8	100.0

Reprinted with permission from Alexander G. Korol, *Soviet Education for Science and Technology* (Technology Press Book of Massachusetts Institute of Technology), copyright 1957, John Wiley & Sons, Inc., Table 18.

skilled workers. Young people in the fourteen to seventeen age group have been drafted for these schools, although in recent years authorities maintain that they are filled almost entirely by "volunteers." Those subject to draft for these schools include young people not in school or

correspondence education will be greatly expanded, but Khrushchev warned that these schools must do much more than merely prepare youth to enter college; they must emphasize vocational and technical education as well as academic subjects, so that youth attending them have a specialized as well as a general education.

The memorandum points out that young people who seriously desire further education and wish to enter higher institutions will be able to do so. However, they will have to qualify through productive labor on a job, and then study in their spare time at an evening school or through correspondence courses. There will no longer be "free rides" for those who want to take a highly academic course in the secondary school and then continue study at the college or university for professional training. This program of education has produced a generation of young people who not only scorn physical labor, but have so little practical knowledge that they are unqualified to take jobs in industrial firms or on the collective farms.²³

An exception to the requirement of a period of productive work, with optional study in one's spare time, is granted pupils gifted in mathematics, music, and the arts. Children who show aptitude in these fields early in life will be given special opportunities to develop these talents and will "receive the kind of secondary education required for further study at the appropriate kind of higher school."

In the transitional period of development of the new program, authorities recognize that it may be necessary to retain a number of the ten-year secondary schools, so as to have a continuous supply of young people available for admission to the colleges and to educate enough persons in technical skills during the interim. The more capable pupils now in the secondary schools may be transferred to these remaining ten-year schools retained during the change-over.

Higher schools. Khrushchev was equally caustic in his criticism of higher education. He pointed out that in "capitalist" countries students in agricultural colleges are required to work on farms, but in the Timiryazev Agricultural Academy, for example, "the students are not trained in the fields but primarily on tiny garden strips. Cows and other animals are studied not on the farms, as is required in life, but chiefly through models. . . . And this is called a higher Soviet school."

In the future, admission to higher institutions should be based not only on the desires of the applicant, but on the recommendations of "public organizations," such as trade unions and the Young Communist League. Thus, the person chosen "will justify the expense he incurs, that he can really be a useful director of production."

²³ "School and Life," *loc. cit.*

To provide the necessary conditions for the pupils of the evening secondary general-educational schools, the USSR Council of Ministers shall establish a shorter workday or a shorter workweek for those who study successfully in their spare time.

b. Secondary general-educational labor polytechnical schools giving production training, where persons who have finished the 8-year school in the course of three years receive a secondary education and professional training for work in a branch of the national economy or culture.

The ratio of theory to practice in productive training and the sequence of the periods of training and work shall be established, depending on the specialty and local conditions. In the rural schools the academic year should be arranged according to the seasonal character of agricultural work.

Production training and socially-useful work may be pursued at instructional and production shops in nearby enterprises, in pupil teams on collective farms and state farms, at instructional experimental farms, at school and inter-school instructional production workshops.

c. Secondary vocational and other specialized educational establishments where persons who have finished the 8-year school receive a secondary general and a secondary specialized education.

Article 5. With a view to enhancing the role of society and to helping families bring up their children, the network of boarding schools as well as of schools and groups with a prolonged day shall be expanded. The boarding schools shall be organized along the pattern of the 8-year school or the secondary general-educational labor polytechnical school giving production training.²⁴

ENROLLMENT IN USSR SCHOOLS

Enrollments in certain schools have been given previously in this section, particularly to show trends, but Table 27 shows the enrollments in all schools for the year 1955-1956. As later figures are released from time to time, they will be published by UNESCO in later editions of its study.

POINTS OF SIGNIFICANCE FOR AMERICAN EDUCATORS

As students of educational principles and practices we find the following aspects of Russian education to be of significance to us:

1. Russia amply illustrates the importance of education to the development and advancement of a nation, not only in its cultural life but in the economic and industrial fields as well. Prerevolutionary Russia was primarily a nation of illiterate peasants, held almost in subjection

²⁴ "Law on Strengthening the Ties of School with Life and on Further Developing the Public Education System in the USSR" (Translation supplied by the Embassy of the Union of Soviet Socialist Republics, Press Release No. 5, January 7, 1959).

TABLE 27
Enrollment in All USSR Schools, 1955-1956

TYPE OF SCHOOL	ENROLLMENT
Preschool	1,730,911
Primary (Grades I-VII)	22,817,634
Secondary (Grades VIII-X)	
General	5,253,070
Vocational	1,960,400 *
Higher education	1,867,000 *
Special	116,553
Other	
Schools for working youth	1,387,100
Schools for rural youth	345,400
Schools for adults	120,500

* Includes secondary teacher training and enrollments in this level of correspondence courses.

* Includes higher teacher training and enrollments in this level of correspondence courses.

Source: United Nations Educational, Scientific, and Cultural Organization, *Current School Enrollment Statistics* (No. 4; Paris: UNESCO, July, 1957), pp. 46-47.

by a small elite class. The Communists recognized the necessity of educating the mass of people if Russia was to emerge as a powerful nation. Industrial development depended on the education of children and youth and the elimination of illiteracy among adults as rapidly as possible. Even though we totally disapprove of the basic purpose of this development—complete domination of the world by the Communists—we do see in Russia recognition of the essential relationship between the educational program of a nation and its advancement. Schools are inevitably an instrumentality of national policy in Russia, England, France, Germany, or the United States. The important obligation facing any nation, educationally, is to determine thoroughly and clearly what values are to be attained through the schools. Russian officials in control of the schools clearly know what policies they seek to implement; we in America should be equally clear about the basic democratic values we seek to promulgate through our schools.

2. The subservience of the school to political control is, of course, evident in Russia. Educational policy at all levels is determined basically by the Communist party, so that educational decisions are made on the basis of the program of the party. Thus decrees go out and regulations are issued that may change basic aspects of the educational program al-

most over night so that it will conform to shifts in governmental policy. Although we noted that control of the schools in France is centralized in the national ministry and that the government could legally order changes in French education which would reshuffle it each time there was a shift in national policy, just as happens in Russia through rigid party control at all levels, traditionally French national policy sets as the aim of education the development of the individual through the acquisition of the culture of the people. But in Russia, if the current five-year plan, for example, requires more middle-level engineers for its accomplishment, Russia gets them by changing its training program, its methods of "selection" at the appropriate levels, or both.

Currently, Russia is placing emphasis on the training of technicians and scientists so that production may be stepped up and aid may be given to backward countries in developing their industrial potentials. Consequently, the time spent on the humanities in the school is decreased, more science and mathematics are introduced, practical training is expanded, and more pupils are channeled into the technical schools and vocational programs of various sorts. Such changes by government edict would, of course, be impossible in any Western nation, not only because no governmental machinery for doing so exists in England, Germany, or the United States, for example, but because such an ordering of the lives of its children and youth would be contrary to national policy and would be violently opposed by the citizens generally.

3. Government officials and citizens in Russia are now wrestling with the same basic problem that every civilized nation has faced sooner or later: the determination of the basic functions and purposes of the secondary school, especially its role in the preparation of youth for higher education. Until recent years, Russia has had a serious shortage of college-trained people, particularly scientists, engineers, technicians of all kinds, and similar professional workers. She carried out a herculean expansion of her educational system, most markedly at the levels of secondary and higher education. Enrollments grew tremendously, and Russia educated large numbers of people for service in the technical and professional occupations. But now that secondary education has become generally available to most youth in Russia and a very high percentage of all youth *are enrolled*, officials point out that only a small per cent of the graduates of the secondary school can be admitted to the colleges and universities. Therefore, a crucial issue arises as to whether secondary school pupils should be prepared for college or prepared for life without reference to college admission.

We in this country faced that issue; we noted in Chapter 4 that our public secondary school emerged as a comprehensive high school, offering a program designed to serve the major educational needs of all youth

equally well—both those planning to enter college and those going directly into an occupation or housewifery. A unitary system of education was created, so that every youth, as he desires, is privileged to advance as far up the educational ladder as his talents enable him.

Chapters 7 and 8 show how England, France, and West Germany have resolved this issue: all restrict college admission to the graduates of an academic high school, established as a part of a differentiated program of secondary education, based on selective procedures. The sweeping changes proposed for Russian education—as embodied in Premier Khrushchev's memorandum and the theses later published by the Central Committee of the Communist party and the Council of Ministers—clearly align Russia with those nations that restrict secondary and higher education to a select group, an intellectually elite class. Secondary education will gradually become much more differentiated, with only a small percentage of youth privileged to attend the academic high school, completion of which will be the basis for admission to higher institutions. Officially the door of admission is kept open to other youth, but only after they have proved themselves through productive work, won the approval of the Party and the trade unions, and completed the full secondary school program through spare-time or part-time study.

Russian officials will probably continue to make glib explanations of how equality of opportunity exists in this self-proclaimed "people's democracy," but the American citizen, viewing with pride the unitary system of universal education in this country, will be unimpressed with such claims.

4. The national concern for education in Russia is something we may well ponder in this country. Although the subject was not explored in this brief sketch, sources other than those cited show that the Soviet government is spending a far larger proportion of its national income on education than is the United States. Education is regarded as one of the most important aspects of national life, and planning for the educational development of the people assumes as significant a part of governmental action as any other sphere of government. In the struggle for the minds of men, education is of paramount importance, and the Russians know that well.

For Further Study

Benton, William. "The Cold War in Education," *Bulletin of the National Association of Secondary School Principals* (No. 226), 41:65-77 (February, 1957).

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———. "The Voice of the Kremlin," in *1956 Britannica Book of the Year*. Chicago: Encyclopedia Britannica, Inc., 1956. Feature, unpagcd.

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Conant, James B. "An American Looks at European Education," in Francis S. Chase and Harold A. Anderson, eds., *The High School in a New Era*. Chicago: The University of Chicago Press, 1958.

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Counts, George S. *The Challenge of Soviet Education*. New York: McGraw-Hill Book Company, 1957.

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Derthick, Lawrence G. "The Frightening Challenge of Russia's Schools," *Look* (No. 21), 22 38-40 (October 14, 1958).

A United States Commissioner of Education reports on his visit to Russian schools.

character of an educational program, but describes education in a number of countries.

King, Edmund J. *Other Schools and Ours*. New York: Rinehart & Company, 1958. A professor of the University of London presents a good analysis of education in Russia, as well as in five other nations.

Korol, Alexander G. *Soviet Education for Science and Technology*. Technology Press Book of Massachusetts Institute of Technology. New York: John Wiley & Sons, Inc., 1957.

Undoubtedly the most complete and authoritative book on Russian education published. The complete educational system is described and analyzed, but special emphasis is given to higher education.

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This issue of the yearbook is devoted to educational reform. Recent developments in education in many nations of the world are described by authorities in each country.

Medinsky, Y. N. *Public Education in the U.S.S.R.* 3d ed. Moscow: Foreign Languages Publishing House, 1952.

A highly laudatory description of education in the Soviet Union by a professor of pedagogy in Moscow.

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"The Public School in the Soviet Union," "College Education in the Soviet Union," "School and Life," "Schooling for Future Scientists," *USSR* (Nos. 10, 11, and 12, 1958, and No. 1, 1959), pp. 1-11, 18-29, 20-24, and 36-43.

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An account of recent developments in Russian education.

part four

THE CURRICULUM OF THE AMERICAN SECONDARY SCHOOL

In Part Four we turn attention to the status and possibilities of the secondary school program. American adolescents would learn, and some do, without attending secondary schools. But our citizens have wanted them to learn more systematically and have therefore provided secondary schools. The programs of these schools vary, but there are many similarities. In the six chapters of Part Four we shall look at both the similarities and the differences in the curriculum from school to school in order to get a comprehensive picture of the high schools as they are in the United States.

Chapter 9, which answers the question, "What Does the Secondary School Curriculum Include?" gives particular attention to the program of studies, required and elective, and comparative enrollments in the various subjects. Chapter 10 explains how high school faculties attempt to relate the curriculum and the needs of their pupils, and identifies in some detail the critical issues which must be resolved in planning the secondary school curriculum. These are the issues on which disagreements among laymen and educators have been widely publicized in the mid-twentieth century and which secondary school teachers will undoubtedly continue to debate for some years ahead.

Chapters 11 and 12 deal with the portion of the secondary school curriculum devoted to general educa-

tion, that is, to meeting the common needs of youth. Chapter 12 describes the core curriculum plan as one approach to general education. Chapter 13 is devoted to specialized educational opportunities in the high school. Chapter 14 describes certain relationships between the community and the curriculum of its secondary school(s).

9

What Does the Secondary School Curriculum Include?

Although the curriculum of each secondary school typically has a few unique features, many common elements and characteristics are to be found in the programs of American secondary schools. This is especially true with respect to the major aspect of the curriculum which we call "the program of studies," that is, the subjects taught. This chapter will describe these common characteristics, and note variations and the factors which cause them, but first, certain basic terms and concepts must be defined.

What Is the Curriculum?

Probably most teachers and pupils think of the curriculum as the subjects offered by the school, that is, the "program of studies." Others may narrow the definition to include the content of a specific subject and speak of the "English curriculum," the "science curriculum," and so forth. The "college preparatory curriculum" or the "industrial training curriculum" is another usage; what is really meant is the college preparatory (or industrial training) program of studies. Sometimes the written outline of a subject, that is, the "course of study," is also called the "curriculum." Although all these usages of the term "curriculum" may be heard, to us a more meaningful definition is that of *the program of the school*. The curriculum, as we use the term, includes all educational opportunities provided by the school. Thus, the curriculum of a school may include

Classroom activities, usually organized around subjects (the program of studies)

Club programs
 Relationships of pupils in classrooms and elsewhere
 Student organizations
 School athletics, intramural and interscholastic
 Assembly programs
 Publications
 Social affairs
Community programs to which pupils are directed
 Radio and television broadcasts recommended by the school
Trips sponsored by the school
 Counseling services
 Health services
 Other activities and services provided by the school

From the point of view of a particular adolescent, his curriculum includes all activities which are provided or to which he is guided by the school. The schedule followed in and out of school for a sample week of one ninth-grade boy is shown in Table 28. This schedule in-

TABLE 28
Sample Week of a Ninth-Grade Pupil

PERIOD	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
1	Spanish	Spanish	Spanish	Spanish	Spanish	Yard	} A.M. { Church school
2	Phys.ed.	Library	Phys.ed.	Library	Phys.ed.	work	
3	English	English	English	English	English	-----	
4	Civics	Civics	Civics	Civics	Civics		
5	Band	Band	Band	Band	Band		
6	Algebra	Algebra	Algebra	Algebra	Algebra	Reading	} P.M. { Reading and book report for English
3.00 to 4.00	Track	Band rehearsal	Yearbook staff	Track	School dance	and play	
Late p.m.	Homework	Homework	Homework	Homework	Homework		
Evening	Sea scouts	Reading; TV	Cotillion	Homework	Baby- sitting	Movie	Reading; TV

cludes several activities (for example, Scouts and Cotillion) not sponsored by the school, but activities which might be related to certain ones at school. It does not show some of the other experiences also provided by the school: informal relationships between boys and girls in the classrooms, corridors, and auditorium; athletic events, assemblies, field trips, and other activities which were not held this week; and conferences with teachers, counselors, and the librarian. Neither does it show less desirable experiences that adolescents have in, or as an indirect result of, school: failure in school subjects; special tutoring to avoid or adjust

for failure; truancy, and eventual dropping out of school; and unsatisfactory behavior resulting in difficulties at school and even in the community. All these experiences may also be included in, or attributed to, the curriculum of a high school pupil.

Aspects of the Curriculum

These many and varying activities which we include in the curriculum need some classification for purposes of description and analysis. For convenience, the following classification has been chosen:

- The program of studies
- Classroom organization and procedure
- Extraclass experiences
- Community experiences
- Guidance and special services

Each of these elements is briefly identified below, with appropriate references to later, more detailed treatment.

THE PROGRAM OF STUDIES

As already explained, the school's program of studies is a complete list of the courses or subjects or classes offered by a school. An illustrative program of studies, to which reference will be made later, is shown in Table 29. Since some part of the program of studies must be completed for graduation, frequently the total listing is thought of as synonymous with the curriculum. Because of the great importance of the program of studies in secondary education, the major purpose of this chapter is to explain the status of programs of studies in American secondary schools.

CLASSROOM ORGANIZATION AND PROCEDURE

Regardless of the subject involved, every classroom has its unique part to play in the education of the pupils who sit in it from period to period, day to day, year to year. The relations of the teacher with his pupils, their ways of working together, the physical arrangement of the classroom, the kinds of activities that go on—all of these are important in the learning of adolescents. Long after the subject matter studied in a particular class may have been forgotten, those who were once class members may still be using the techniques of committee work, the study skills, and the habits of participation in discussion which they learned there. Or they may still be copying other people's work, ignoring the

TABLE 29

High School Program of Studies in a Large Suburban Community

This table lists all of the courses which are offered for election by students in the ninth, tenth, eleventh, and twelfth grades. The grade levels at which specific courses may be elected for credit are indicated in the columns to the right of each subject. Prerequisites, regulations, and recommendations are also indicated.

Courses marked I-II, III-IV, etc., must be studied for a full year in order to receive credit, unless written approval is given by the dean to drop the course at the end of one semester. Courses listed as Economics, English VII, etc., are one semester courses. Courses listed as Speech I and II, etc., give credit for either one semester's or one year's study.

COURSE	NUMBER	PERIODS	HOURS	ELECTIVE	PREREQUISITES	(REGULATIONS) * AND RECOMMENDATIONS
		PER WEEK	CREDIT	OR (REQUIRED) *		
Art						
Art	I and II	5	3	9-10-11		
Art	III and IV	5	3	10-11-12	Art II	Should have a "C" or better in Art II
Art	V and VI	5	3	11-12	Art IV	(Teacher approval required)
Art	VII and VIII	5	3	12	Art VI	(Teacher approval required)
Business Education						
Bookkeeping	I-II	5	5	10-11		
Business Law		5	5	11-12		
Jr. Business	I-II	5	5	9-10		Recommended in grade 9 for all students planning to major in Business Education.
Off. Pract.	I and II	7	5	12	Type II	
Shorthand	I-II	5	5	10A-12	Type II	"C" average in English
Shorthand	III-IV	5	5	12	Short-hand II	"C" in Shorthand II strongly recommended.
Transcription	I-II	5	3	12	Type II	Must accompany Shorthand III-IV
Typing	I and II	5	3	10-11-12		Recommended for all college preparatory students
Typing	III-IV	5	3	11-12	Type II	
English						
English	I-II	5	5	(9)		
English	III-IV	5	5	(10)	English II	
English	V-VI	5	5	(11)	English IV	
English	VII	5	5	12	Eng V or Journ I	"C" average in English III-VI
English	VIII	5	5	12	English VII or Journ. II or Creative Writing	"C" average in English III-VI
English	IIIR	5	5	10	English II	(Approval of parent and counselor)

* Required subjects in parentheses.

* Regulations in parentheses.

TABLE 29 (continued)

COURSE	NUMBER	PERIODS	HOURS	ELECTIVE	PREREQUISITES	(REGULATIONS) ^b
		PER WEEK	CREDIT	OR (REQUIRED) ^a		AND RECOMMENDATIONS
English	IVR	5	5	10	English III or IIIR	(Approval of parent and counselor)
English	VR	5	5	11	English IV or IVR	(Approval of parent and counselor)
English	VIR	5	5	11	English V or VR	(Approval of parent and counselor)
Contemporary English	I-II	5	5	12	English VI or VIR	Non-college
Journalism	I	5	5	11-12	English IV	(May substitute for English V)
Journalism	II	5	5	11-12	Journ. I	
Journalism	III	5	3	12	Journ. II	
Creative Writing		5	5	12		
Speech	I and II	5	5	11-12	English IV	
<i>Foreign Languages</i>						
French	I-II	5	5	9 10-11		Should have "C" in English
French	III-IV	5	5	10-11-12	French II	
French	V-VI	5	5	11-12	French IV	"C" or better in French IV
German	I-II	5	5	10-11-12		Should have "C" average in English
German	III-IV	5	5	11-12	German II	
Latin	I-II	5	5	9 10-11		Should have "C" average in English
Latin	III-IV	5	5	10-11-12	Latin II	
Latin	V-VI	5	5	11-12	Latin IV	Should have "C" or better in Latin IV
Latin	VII-VIII	5	5	12	Latin IV	Should have "C" or better in Latin IV
Spanish	I-II	5	5	10-11		Should have "C" average in English
Spanish	III-IV	5	5	11-12	Spanish II	
<i>Homemaking</i>						
Clothing ...	I-II	5	3	9-10-11		Not recommended for 11th grade
Clothing	III and IV	5	3	11-12	Clothing II	
Foods	I-II	7	5	9-10-11		Not recommended for 11th grade
Homemaking	I II	7	5	11-12		Strongly recommend Foods and/or Clothing first
Homemaking	III and IV	5	5	11-12		

^a Required subjects in parentheses.^b Regulations in parentheses.

TABLE 29 (continued)

High School Program of Studies in a Large Suburban Community

COURSE	NUMBER	PERIODS PER WEEK	HOURS CREDIT	ELECTIVE OR (REQUIRED) *	PREREQUISITES	(REGULATIONS) ¹ AND RECOMMENDATIONS
<i>Industrial Arts</i>						
Automotives . . .	I-II	5	5	10-11-12		
Drafting . . .	I-II	5	5	9-10-11		Basic Industrial Arts Course
Drafting (Mech.)	III-IV	7	5	10-11-12	Drafting II	(Draw I-II)
Drafting (Arch.)	V-VI	7	5	10-11-12	Drafting II	
Driver Training		Arranged	1	Ages 15-18		
Gen. Metals		5	5	9-10-11		(Draw. I must be taken before or with)
Mach. Shop . .	I-II	7	5	10-11-12		Gen. Metals
Printing . .	I-II	5	5	9-10-11		
Printing . .	III and IV	7	5	10-11-12	Printing II	
Welding . .	I-II	5	5	10-11-12	Gen. Metals	
Wood Shop	I	5	5	9-10-11		
Wood Shop	II-III	7	5	10-11-12	W. Shop I	
Wood Shop .	IV	7	5	10-11-12	W. Shop III	
<i>Mathematics</i>						
Algebra . . .	I-II	5	5	9-10		Should have a "C" average in Arith.
Algebra	III and IV	5	5	11-12	Algebra II	Should have "C" average in Alg II
Arith.	I-II	5	5	9-10		Recommended for students who do not plan to take Alg., or who are below "C" in 8th grade Math.
Geometry	I-II	5	5	10-11	Algebra II	Should follow Alg II for a 2 year math. sequence to meet college entrance requirement
Geometry .	I II E.	5	5	10-11	Algebra II	For "B" math. students and for advanced math.
Geometry .	III	5	5	12	Algebra III, Geom. II	
Ref Math		5	11A 12			
Trigonometry .		5	5	12	Alg IV, Geom. III	
<i>Misc</i>						
Band		5	5	9-10-11-12		
Concert Band		5	5	9-10-11-12	Previous Training	Instructor's Approval
Glee Club						
(Boys)		5	5	11-12		(Instructor's Approval)
Choir		5	5	12		(Instructor's Approval)

* Required subjects in parentheses.

* Regulations in parentheses.

TABLE 29 (continued)

COURSE	NUMBER	PERIODS	HOURS	ELECTIVE	PREREQUISITES	(REGULATIONS) * AND RECOMMENDATIONS
		PER WEEK	CREDIT	OR (REQUIRED) *		
Glee Club (Girls)		5	5	11-12		Should be preceded by Gen. mus. I-II
General Music .	I-II	5	5	10-11-12		
Music						
Appreciation ..		2	1	10-11-12		
Ninth Chorus ..		5	5	9		
Music						
Literature	I II	5	5	11-12		
Orchestra		5	5	9-10-11-12		Instructor's Approval
Physical Education						
Physical Edu- cation (Boys) .		2, 3	1, 1½	9-10-11-12		
Physical Edu- cation (Girls) .		2, 3	1, 1½	9-10-11-12		
Social Studies						
Civics	I II	5	5	(9)		Transfer students take in 10 if not taken in grade 9
American Government ...		5	5	11-12		(Required unless Civics II is taken in grades 9 or 10)
Economics		5	5	11-12		Combine with Ameri- can Government for unit of credit.
Effective						
Living . .		5	5	12		
Successful						
Living .. .		2	1	(9)		
History	I-II	5	5	(10-11)		
History .. .	III IV	5	5	(11-12)	History II	
History .. .	V VI	5	5	12	History IV	
Science						
App Science .	I II	5	5	11-12		Non college
Biology . .	I II	7	5	10-11		
Chemistry ...	I II	7	5	11-12	Algebra II	Recommend "C" aver- age in Math.
Physics .. .	I-II	7	5	11-12	{ Algebra II, Geometry II	Recommend "C+" av- erage in Math. Recommended for 12th grade
Science .. .	I-II	5	5	9		

* Required subjects in parentheses.

* Regulations in parentheses.

Source. *The Pointer—Handbook for Students of the Grosse Pointe High School* (Grosse Pointe, Mich.: The Schools, 1957), pp. 76-79. The principal, Jerry J. Gerich, has advised the authors that Russian would be added to the foreign language offering in 1959-1960.

TABLE 29 (continued)

High School Program of Studies in a Large Suburban Community

COURSE	NUMBER	PERIODS PER WEEK	HOURS CREDIT	ELECTIVE OR (REQUIRED) *	PREREQUISITES	(REGULATIONS) ^b AND RECOMMENDATIONS
<i>Industrial Arts</i>						
Automotives ...	I-II	5	5	10-11-12		
Drafting ...	I-II	5	5	9-10-11		Basic Industrial Arts Course
Drafting (Mech.)	III-IV	7	5	10-11-12	Drafting II	(Draw I-II)
Drafting (Arch.)	V-VI	7	5	10-11-12	Drafting II	
Driver Training		Arranged	1	Ages 15-18		
Gen. Metals		5	5	9-10-11		(Draw, I must be taken before or with)
Mach. Shop	I-II	7	5	10-11-12		Gen. Metals
Printing	I-II	5	5	9-10-11		
Printing	III and IV	7	5	10-11-12	Printing II	
Welding	I-II	5	5	10-11-12	Gen. Metals	
Wood Shop	I	5	5	9-10-11		
Wood Shop	II-III	7	5	10-11-12	W. Shop I	
Wood Shop	IV	7	5	10-11-12	W. Shop III	
<i>Mathematics</i>						
Algebra ...	I-II	5	5	9-10		Should have a "C" average in Arith.
Algebra	III and IV	5	5	11-12	Algebra II	Should have "C" average in Alg. II
Arith. ...	I-II	5	5	9-10		Recommended for students who do not plan to take Alg. or who are below "C" in 8th grade Math.
Geometry	I-II	5	5	10-11	Algebra II	Should follow Alg. II for a 2-year math. sequence to meet college entrance requirement
Geometry	I-II E	5	5	10-11	Algebra II	For "B" math. students and for advanced math.
Geometry	III	5	5	12	Algebra III, Geom. II	
Ref. Math.		5	11 A-12			
Trigonometry		5	5	12	Alg. IV, Geom. III	
<i>Musical</i>						
Band		5	5	9-10-11-12		
Concert Band		5	5	9-10-11-12	Previous Training	Instructor's Approval
Glee Club (Boys)		5	5	11-12		(Instructor's Approval)
Choir		5	5	12		(Instructor's Approval)

* Required subjects in parentheses.

^b Regulations in parentheses.

TABLE 29 (continued)

COURSE	NUMBER	PERIODS PER WEEK	HOURS CREDIT	ELECTIVE OR (REQUIRED) *	PREREQUISITES	(REGULATIONS) * AND RECOMMENDATIONS
Glee Club (Girls)		5	5	11-12		Should be preceded by Gen. mus. I-II
General Music ..	I-II	5	5	10-11-12		
Music						
Appreciation ..		2	1	10-11-12		
Ninth Chorus ..		3	3	9		
Music						
Literature	I-II	5	5	11-12		
Orchestra		5	5	9-10-11-12		Instructor's Approval
<i>Physical Education</i>						
Physical Edu- cation (Boys) ..		2, 3	1, 1½	9-10-11-12		
Physical Edu- cation (Girls)		2, 3	1, 1½	9-10-11-12		
<i>Social Studies</i>						
Civics	I-II	5	5	(9)		Transfer students take in 10 if not taken in grade 9
American Government ...		5	5	11-12		(Required unless Civics II is taken in grades 9 or 10)
Economics .. .		5	5	11-12		Combine with Ameri- can Government for unit of credit.
Effective Living		5	5	12		
Successful Living .. .		2	1	(9)		
History	I-II	5	5	(10-11)		
History .. .	III-IV	5	5	(11-12)	History II	
History .. .	V-VI	5	5	12	History IV	
<i>Science</i>						
App Science ..	I-II	5	5	11-12		Non-college
Biology ..	I-II	7	5	10-11		
Chemistry	I-II	7	5	11-12	Algebra II	Recommend "C" aver- age in Math.
Physics . . .	I-II	7	5	11-12	Algebra II, Geometry II	Recommend "C+" av- erage in Math. Recommended for 12th grade
Science . . .	I-II	5	5	9		

* Required subjects in parentheses.

* Regulations in parentheses.

Source: *The Pointer—Handbook for Students of the Grosse Pointe High School* (Grosse Pointe, Mich. The Schools, 1937), pp. 76-79. The principal, Jerry J. Gerich, has advised the authors that Russian would be added to the foreign language offering in 1959-1960.

courtesies of group discussion, and being the poor leaders they were allowed to be in high school. The significant fact to be emphasized and never forgotten by teachers is that the interpersonal relationships of the classroom comprise an all-important aspect of the curriculum.

We fully recognize the difficulty of separating the "what" and "how" of classroom activity. For purposes of analysis of the high school curriculum, however, we believe it desirable to consider the program of studies (the "what") and classroom organization and procedure (the "how") as different aspects of the curriculum. For one reason, the program of studies is a definite program of a school as a whole, whereas classroom organization and procedure vary from one teacher to the next even in the same school.

EXTRACLASS EXPERIENCES

The concept of the curriculum as the total program of the school really makes incorrect the use of the term "extracurricular activities" in connection with activities provided by the school. Thus, all the clubs, athletics, social affairs, student publications, and other noncredit activities characteristic of the modern high school are as much a part of the school curriculum as are the required and elective classes in English, mathematics, and other subjects. Although many of the activities once offered purely on a voluntary, noncredit, afterschool basis have become credit courses included in the program of studies, secondary schools in general still provide a wide variety of activities which are not so included.

COMMUNITY EXPERIENCES

Many of the learning experiences adolescents have away from it are not influenced by the school. Important as the experiences such as those shown in our ninth-grade pupil's week may be, we are not considering them here except as they are influenced by the school. It should be noted, however, that adolescents' reading, television viewing, movies, even their baby-sitting and other minor work experiences, may be directed in part by the school. Many other out-of-school learning experiences which are influenced by the school arise from the program of studies or the activity program. Thus, homework, field trips, out-of-town athletic events occur away from school but are created by school activities. Still other learning experiences in the community are organized by the school without any particular relationship to the program of studies or in-school activities. Examples are work-experience projects, community surveys, and community clean-up campaigns.

GUIDANCE AND OTHER SPECIAL SERVICES

A major difference between the modern American high school and its predecessor institutions is found in the extensive services now offered to individual pupils. These services generally include guidance along educational, vocational, and personal lines. In many larger high schools there are also such services as social case work, health, continuation classes, educational opportunities for handicapped students, and job placement.

Programs of Studies

Because graduation and college entrance requirements commonly are for four years, grades 9 through 12, this section will be particularly concerned with the program of studies in these grades.

Although a relatively small number of high schools offer core courses (see Chapter 12) in lieu of, or as combinations of, certain of the traditional subjects, usually English and the social studies, the program of studies is typically a list of subjects. Many new titles have been introduced, and what was once an activity may now be a subject, but once a course title, however different from traditional ones, is given and the class scheduled as a credit offering, a subject is considered as having been added to the program of studies. The many titles which are thus possible are indicated by the most recent United States Office of Education survey of high school offerings, showing a list of 274 specific subject titles as classified from the reports by the high schools included. This number reported in the last survey made, that of 1948-1949, compares with 206 subjects reported in the preceding survey for 1933-1934. Of the 274 subjects, 194 were offered in fifteen or more states and 80 in less than fifteen states; these figures compare with 111 and 95, respectively, in the 1933-1934 survey.¹ We may better understand the possibilities of the program of studies by examining the findings of this survey in more detail as well as those of more recent state surveys. It may also be helpful to study typical graduation requirements, recommended programs of studies for various purposes, and some sample programs taken by individual pupils in their entire period of secondary education.

BROAD SUBJECT FIELDS

The United States Office of Education survey of 1948-1949 enrollments listed 118 specifically named courses under thirteen broad sub-

¹ U.S. Office of Education, "Offerings and Enrollments in High School Subjects, 1948-49," Chap. 5 in *Biennial Survey of Education, 1948-50* (Washington, D.C.: Government Printing Office, 1951), pp. 2, 4.

ject fields and also provided for the writing in of additional course titles. Although the write-ins were consolidated as much as possible, they still accounted for the addition of 156 course titles to make the total of 274 course titles available in grades 7 through 12 of the secondary schools reporting. The broad subject fields included in the survey are as follows:

English
 Social studies
 Science
 Mathematics
 Foreign languages
 Industrial arts—nonvocational
 Trade and industrial education—vocational
 Business education
 Home economics
 Agriculture
 Health, safety, and physical education
 Music
 Art²

In general, the program of studies of American secondary schools include courses in these fields. Junior high schools rarely offer work in vocational trade and industrial education, and many offer little or nothing in business education and foreign languages. Urban schools rarely offer courses in agriculture, and the offerings of small rural schools may be largely restricted to the more academic areas. The program of studies shown in Table 29 is from an economically favored suburban community. Since college preparation is a dominant purpose here, the academic subjects are emphasized; however, there is a substantial offering in business education, homemaking, and industrial arts.

GRADUATION REQUIREMENTS

The relation of graduation requirements to the program of studies may be indicated by citing these requirements in grades 10-12 of the senior high school (*Grosse Pointe, Michigan*) from which the illustrative program of studies was reproduced in Table 29:

1. ATTENDANCE AND CREDIT

All candidates for graduation must have been in attendance in this school for at least one year and must have completed a minimum of 124 hours (12.4 units) of work.

² *Ibid.*, pp. 109-118. These pages list under these headings the 274 course titles (and also many groups of subordinated titles, different in wording but interpreted to mean the same course as that under which listed).

II. SPECIFIC COURSE REQUIREMENTS

All candidates for graduation must have credit in the following courses:

English, 20 hours (English III, IV, V, VI—two years' work).

American government,* 5 hours (twelfth grade) unless the student has had Civics I and II (ten hours in ninth grade).

World history, 10 hours (tenth or eleventh grade).

American history, 10 hours (eleventh or twelfth grade).

Science, 10 hours (tenth, eleventh, or twelfth grade—including biology, physics, chemistry, and consumer science).

Physical education, 4 hours; boys must take physical education each semester grades 10, 11, 12—girls each semester grades 10 and 11.

Fine or practical arts, 5 hours (for students who have not had it in ninth grade).

A certain degree of functional competence in mathematics.

III. CONTINUITY OF STUDY

The credits offered for graduation must be so grouped as to show one three-year sequence and three two-year sequences. A three-year sequence is completed by three years' work in the same department, or completion of courses equivalent to three years of work.

IV. RECOGNITION AT GRADUATION

Graduation with honors: A diploma stating on its face that the student's scholastic record warrants "honors" recognition is issued to all students having an average of B or better for the three years' work.

Graduation with diploma: A diploma will be issued to all other students who have completed the requirements for graduation.³

* Following American government, Economics (1 semester) should be taken to complete the unit.

The standard accounting system for high school graduation and college entrance has been the "Carnegie unit" as developed under the auspices of the Carnegie Foundation for the Advancement of Teaching to provide some uniformity in the accounting of high school studies. However, equivalent systems such as the "hours" referred to in the Grosse Pointe requirements are also utilized and may permit needed flexibility. A unit is the credit for a course that meets five periods (each usually about 50 to 55 minutes) weekly throughout the academic year. Graduation requirements usually stipulate that sixteen units, grades 9 through 12, or twelve units, grades 10 through 12, must be satisfactorily completed. Health and physical education is sometimes also given unit credit; in this case the total number of required units is generally in-

³ *The Pointer—Handbook for Students of the Grosse Pointe High School* (Grosse Pointe, Mich.: The Schools, 1957). P. 75. Reprinted by permission of Principal J. J. Gerich.

creased so that health and physical education is in effect an additional requirement.

Despite the existence of at least the 274 different courses in the high schools of America and of long lists of courses for single schools as shown in Table 29, there is a rather consistent specification of about half the total number of units required for graduation. The states vary considerably in requirements; in 1955, from one-half unit specified in one state to eleven units in another.⁴ But the predominant ideas of what should be studied in high school as reflected in college entrance requirements, accrediting standards, board of education regulations, and educators' practices, especially in counseling pupils, result in considerable uniformity in requirements, as we shall see in examining particular programs of studies.

A survey of state graduation requirements showed the typical requirements in 1955 to be as follows: English, three or four units; social studies, one, two, or three; science, one, and mathematics, one, or none of either subject; and one to four years of instruction in health and physical education which might or might not be allowed unit credit. A follow-up survey in 1957 indicated that at this time the typical state was more likely to require one unit of mathematics and one unit of science.⁵

The fact that a high school requires only about half of a student's program in specific subjects does not mean that he is wholly free to choose his other half from the program of studies offered by the school. In the schools which offer extensive electives, pupils are asked to choose programs or "curricula" in which there are specific courses required or strongly recommended in addition to the minimum requirements for all students. Counseling services are generally available in these schools to help pupils make their choices. Thus, comprehensive high schools may list alternate programs of studies described as "college preparatory," "commercial," "general," "vocational," "diversified occupations," and "homemaking," for example.

To substantiate our conclusions regarding the dominance of certain subjects in general, attention is called to Tables 30 and 31. Table 30 presents the program of studies of a high school of several hundred students in a community of approximately 5,000 population, a program that we consider somewhat typical of the thousands of such communities in the United States.

⁴ Kenneth Hovet, "What Are the High Schools Teaching?" Chap. 3 in *What Shall the High Schools Teach?* (1956 Yearbook of the Association for Supervision and Curriculum Development, Washington, D.C. National Education Association, 1956), p. 71.

⁵ See Grace S. Wright, *High School Graduation Requirements Established by State Departments of Education* (U.S. Office of Education, Circular No. 455, revised, January, 1958, Washington, D.C.: U.S. Department of Health, Education, and Welfare, 1958), p. 1.

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TABLE 31

Program of Studies in a Small High School

	GRADE	WEEKS	PERIODS PER WEEK
<i>English</i>			
Seventh	7	36	5
Eighth	8	36	5
1	9	36	5
2	10	36	5
3	11	36	5
4	12	36	5
<i>Social Studies</i>			
Seventh	7	36	5
Eighth	8	36	5
World geography *	9	18	5
World history	10	36	5
American history	11	36	5
American government	12	18	5
Modern problems *	12	18	5
<i>Mathematics</i>			
Seventh	7	36	5
Eighth	8	36	5
General mathematics	9	36	5
Geometry *	11 & 12	36	5
Algebra	11 & 12	36	5
<i>Science</i>			
Seventh	7	36	5
Eighth	8	36	5
General science	9	36	5
Biology	10	36	5
Chemistry *	11 & 12	36	5
Physics	11 & 12	36	5
<i>Business Education</i>			
Typing	10	36	5
Bookkeeping *	11 & 12	36	5
Office practice *	11 & 12	36	5
General business	9	18	3
Consumer economics *	11 & 12	18	5
Shorthand *	11 & 12	36	5
Business law	11 & 12	18	5
<i>Homemaking</i>			
Home economics 9	9	36	2
Home economics 1	11 & 12	36	5
Home economics 2	11 & 12	36	5

TABLE 31 (continued)

	GRADE	WEEKS	PERIODS PER WEEK
<i>Industrial Arts</i>			
Industrial arts 9	9	36	2
Industrial arts 1	11 & 12	36	5
Industrial arts 2	11 & 12	36	5
<i>Music</i>			
Band	all	36	5 (no credit)
Vocal music	9-12	36	5 (½ credit)
<i>Driver Education</i>			
Driver education	9 & 10	18	3
Student council	9-12	36	no credit
School paper	9-12	36	no credit
Annual staff	9-12	36	no credit

* Offered alternate years.

Source: This 1957-1958 program of studies for the Axtell (Nebraska) High School is on file in the Department of Secondary Education, Teachers College, University of Nebraska.

Table 31 presents the program of studies in 1957-1958 in a small Nebraska high school (enrollment about 75) that is making a determined effort to provide a full program of studies despite its small size. Although these smaller schools (Tables 30 and 31) necessarily offer less choice of courses than do large metropolitan ones, it is interesting that their students may still have opportunities in such areas as business education, driver education, industrial arts, music, and others.

NATIONAL ENROLLMENT TRENDS

Some of the history of secondary education in this country is documented in part by Table 32. These data, taken from the United States Office of Education's 1948-1949 survey, show the changes in popularity or requirements, as evidenced by percentage of pupils enrolled, of various major subjects. Each percentage is that of the total number of pupils in grades 9 through 12 who were enrolled in the subject concerned at the time of the survey. Thus 92.9 per cent of all pupils, grades 9 through 12, in 1948-1949 were enrolled in some English class.

These enrollment data show the increasing requirement in this century of courses in English; the establishment of American history as

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American government	12	18	5
Modern problems *	12	18	5
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Chemistry *	11 & 12	36	5
Physics	11 & 12	36	5
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TABLE 31 (continued)

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Student council	9-12	36	no credit
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Annual staff	9-12	36	no credit

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These enrollment data show the increasing requirement in this century of courses in English; the establishment of American history as

TABLE 32

Percentage of Pupils Enrolled in Certain Subjects in the Last Four Years of Public Secondary Day Schools, 1889-1890 to 1948-1949

SUBJECT	1890	1900	1910	1915	1922	1928	1934	1949
English	—	38.5	57.1	58.4	76.7	93.1 ^a	90.5	92.9
U.S. history	27.3 ^b	38.2 ^b	55.0 ^b	50.5	{ 15.3 2.9	17.9	{ 17.3 0.5	22.8 ^c
English history								
World history	—	—	—	—	—	6.1	11.9	16.2
Civil government	—	21.7	16.6	15.7	19.3	{ 6.6 13.4	6.0	5.8 ^d
Comm. government								
Problems of democracy	—	—	—	—	—	1.0	3.5	5.2
<i>Economics</i>	—	—	—	—	4.8	5.1	4.9	4.7
Sociology	—	—	—	—	2.4	2.7	2.5	3.4
General science	—	—	—	—	18.3	17.5	17.8	20.8
Biology	—	—	1.1	6.9	8.8	13.6	14.6	18.4
Botany	—	—	15.8	9.1	3.8	1.6	0.9	0.1
Physiology	—	27.4	15.3	9.5	5.1	2.7	1.8	1.0
Zoology	—	—	6.9	3.2	1.5	0.8	0.6	0.1
Chemistry	10.1	7.7	6.9	7.4	7.4	7.1	7.6	7.6
Physics	22.8	19.0	14.6	14.2	8.9	6.8	6.3	5.4
Algebra	45.4	56.3	56.9	48.8	40.2	35.2	30.4	26.8
General mathematics	—	—	—	—	12.4	7.9	7.4	13.1
Geometry	21.3	27.4	30.9	26.5	22.7	19.8	17.1	12.8
Trigonometry	—	1.9	1.9	1.5	1.5	1.3	1.3	2.0
Spanish	—	—	0.7	2.7	11.3	9.4	6.2	8.2
Latin	34.7	50.6	49.0	37.3	27.5	22.0	16.0	7.8
French	5.8	7.8	9.9	8.8	15.5	14.0	10.9	4.7
German	10.5	14.3	23.7	24.4	0.6	1.8	2.4	0.8
Industrial subjects	—	—	—	11.2	13.7	13.5	21.0	26.6 ^f
Bookkeeping	—	—	—	3.4	12.6	10.7	9.9	8.7
Typewriting	—	—	—	—	13.1	15.2	16.7	22.5
Shorthand	—	—	—	—	8.9	8.7	9.0	7.8
Home economics	—	—	3.8	12.9	14.3	16.5	16.7	24.2
Agriculture	—	—	4.7	7.2	5.1	3.7	3.6	6.7
Physical education	—	—	—	—	5.7	15.0	50.7	69.4 ^f
Music	—	—	—	31.5	25.3	26.0	25.5	30.1 ^f
Art	—	—	—	22.9	14.7	11.7	8.7	9.0

^a Includes enrollment in composition and literature.

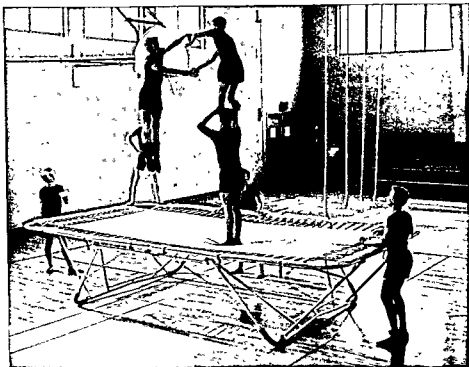
^b Includes ancient history, and medieval and modern history.

^c Data are for U.S. History (advanced) only, grades 10-12.

^d Data are for American government or advanced civics only, grades 10-12.

^e Comparable data for 1948-1949 not available.

^f Enrollment in grades 9-12 estimated on the basis of the percentage enrolled in the



Physical Education Is Now Included in the Curriculum. Once only an unsupervised recess activity, physical education has become a significant, required part of the high school program of studies. (Courtesy of the Southwest Miami High School, Miami, Florida.)

a separate course (from English history); the substitution of general science and biology for the separate natural sciences; the decline in percentage (but *not* the number) of pupils enrolled in certain traditional subjects; the decline of Latin as *the* language; and the introduction and popularization of the prevocational subjects (industrial subjects, business

subject in regular (4-year) and senior high schools together, applied to the total number of pupils enrolled in grades 9-12 in all types of public secondary day schools. This estimation was necessary because the data did not fully identify enrollment by grade.

Source: Adapted from U.S. Office of Education, "Offerings and Enrollments in High School Subjects, 1948-49," Chap. 5 in *Biennial Survey of Education, 1948-50* (Washington, D.C.: Government Printing Office, 1951), Table 7, pp. 107-108. The original table has this note of general explanation, "When necessary, the subjects reported in previous surveys were either recombined, separately listed, or eliminated (with corresponding changes in the number and percentage enrolled) in a manner to yield as close comparability as possible with the data of the current (1948-49) survey." We have also used certain footnotes that apply to the data included in our table.

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English history								
World history	—	—	—	—	—	6.1	11.9	16.2
Civil government	—	21.7	16.6	15.7	19.3	{ 6.6 13.4	{ 6.0 10.4	5.8 ^d
Comm. government								
Problems of democracy	—	—	—	—	—	1.0	3.5	5.2
Economics	—	—	—	—	4.8	5.1	4.9	4.7
Sociology	—	—	—	—	2.4	2.7	2.5	3.4
General science	—	—	—	—	18.3	17.5	17.8	20.8
Biology	—	—	1.1	6.9	8.8	13.6	14.6	18.4
Botany	—	—	15.8	9.1	3.8	1.6	0.9	0.1
Physiology	—	27.4	15.3	9.5	5.1	2.7	1.8	1.0
Zoology	—	—	6.9	3.2	1.5	0.8	0.6	0.1
Chemistry	10.1	7.7	6.9	7.4	7.4	7.1	7.6	7.6
Physics	22.8	19.0	14.6	14.2	8.9	6.8	6.3	5.4
Algebra	45.4	56.3	56.9	48.8	40.2	35.2	30.4	26.8
General mathematics	—	—	—	—	12.4	7.9	7.4	13.1
Geometry	21.3	27.4	30.9	26.5	22.7	19.8	17.1	12.8
Trigonometry	—	1.9	1.9	1.5	1.5	1.3	1.3	2.0
Spanish	—	—	0.7	2.7	11.3	9.4	6.2	8.2
Latin	34.7	50.6	49.0	37.3	27.5	22.0	16.0	7.8
French	5.8	7.8	9.9	8.8	15.5	14.0	10.9	4.7
German	10.5	14.3	23.7	24.4	0.6	1.8	2.4	0.8
Industrial subjects	—	—	—	11.2	13.7	13.5	21.0	26.6 ^f
Bookkeeping	—	—	—	3.4	12.6	10.7	9.9	8.7
Typewriting	—	—	—	—	13.1	15.2	16.7	22.5
Shorthand	—	—	—	—	8.9	8.7	9.0	7.8
Home economics	—	—	3.8	12.9	14.3	16.5	16.7	24.2
Agriculture	—	—	4.7	7.2	5.1	3.7	3.6	6.7
Physical education	—	—	—	—	5.7	15.0	50.7	69.4 ^f
Music	—	—	—	31.5	25.3	26.0	25.5	30.1 ^f
Art	—	—	—	22.9	14.7	11.7	8.7	9.0

^a Includes enrollment in composition and literature.

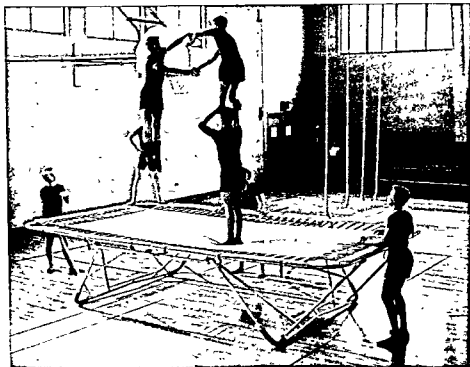
^b Includes ancient history, and medieval and modern history.

^c Data are for U.S. History (advanced) only, grades 10-12.

^d Data are for American government or advanced civics only, grades 10-12.

^e Comparable data for 1948-1949 not available.

^f Enrollment in grades 9-12 estimated on the basis of the percentage enrolled in the



Physical Education Is Now Included in the Curriculum. Once only an unsupervised recess activity, physical education has become a significant, required part of the high school program of studies. (Courtesy of the Southwest Miami High School, Miami, Florida.)

a separate course (from English history); the substitution of general science and biology for the separate natural sciences; the decline in percentage (but *not* the number) of pupils enrolled in certain traditional subjects; the decline of Latin as the language; and the introduction and popularization of the prevocational subjects (industrial subjects, business

subject in regular (4-year) and senior high schools together, applied to the total number of pupils enrolled in grades 9-12 in all types of public secondary day schools. This estimation was necessary because the data did not fully identify enrollment by grade.

Source: Adapted from U.S. Office of Education, "Offerings and Enrollments in High School Subjects, 1948-49," Chap. 5 in *Biennial Survey of Education, 1948-50* (Washington, D.C.: Government Printing Office, 1951), Table 7, pp. 107-108. The original table has this note of general explanation: "When necessary, the subjects reported in previous surveys were either recombined separately listed, or eliminated (with corresponding changes in the number and percentage enrolled) in a manner to yield as close comparability as possible with the data of the current (1948-49) survey." We have also used certain footnotes that apply to the data included in our table

subjects, home economics, and agriculture). Also reflected by the data is the establishment of physical education and music as credit courses. We heartily recommend study of all these data in the light of earlier chapters on the development of secondary education in the United States. It may help in interpreting the tabular data here to note certain of the trends commented upon by the authors of the national survey in 1948-1949:

. . . For the most part, the changes are in the direction of more functional education. They represent efforts to meet life needs of increasingly diverse bodies of pupils. This is not to suggest that high-school pupils were a homogeneous group in 1934. The democratization of the high school began long before that, and the changes reported here are largely continuations of trends which were apparent in 1934. . . .

In many instances enrollments in general courses have expanded while enrollments in more specialized courses have declined. Enrollments in biology have grown greatly at the expense of those in zoology and botany. General science has expanded at the expense of other more specific subjects of science. General mathematics has grown at the expense of algebra and geometry. . . .

In 1949 it was reported for the first time that more high-school pupils were studying Spanish than Latin. Spanish is the only one of the commonly taught languages which gained appreciably during the years 1934-49. Probably this reflects relaxed college-entrance requirements, a concern for activities which seem likely to be of practical use, and the Nation's Good Neighbor Policy.

While the actual enrollments in the historical table are not comparable, in a number of subjects it was possible to make defensible estimates of actual as well as percentage enrollments in all the national investigations carried on since 1915. Percentage enrollments in algebra, geometry, physics, and Latin have shown progressive decreases in all investigations since 1915. *However, from 1915 through 1934 the actual enrollments in these subjects were increasing while the percentages were decreasing. During those years enrollment gains in new subjects often obscured the fact that as many youth as ever before were enrolled in a traditional subject.**

FURTHER DATA REGARDING MATHEMATICS AND SCIENCE

Unfortunately, the 1948-1949 survey is the most recent national one of enrollments in all subjects. However, the Office of Education has made more recent surveys of offerings and enrollments in science and mathematics in response to the widespread concern over the shortage of scientists and engineers and the related criticism of high schools for their alleged failure to teach enough science and mathematics. The survey of

*U.S. Office of Education, *op. cit.*, pp. 26-29. (Italics supplied.) We have quoted only a few excerpts regarding some of the trends noted in the report. The entire document may well be studied by readers.

1954 enrollments clarified considerably the situation with respect to these subjects, and in the following paragraph answered directly some of the criticisms:

This study reveals that some public statements on high school science and mathematics enrollments are erroneous. For example, it has been said that 50 per cent of the public high schools offer neither physics nor chemistry. The fact is, however, that in 1954 the actual percentage was only about 23. It has also been stated that only 1 out of 22 high-school students take physics, whereas actually the ratio is closer to 1 out of 5. The number of pupils in chemistry has not declined 30 per cent during the past 60 years—it has increased more than twentyfold. Two-thirds of the high-school pupils take algebra, instead of one-fourth.⁷

The survey of enrollments in the fall of 1956 led to the following conclusion:

For several years, the percentage of pupils enrolled in certain science and mathematics courses declined. The present study shows that between 1954 and 1956, both percentage and numbers increased. During 1956-57 more pupils en-

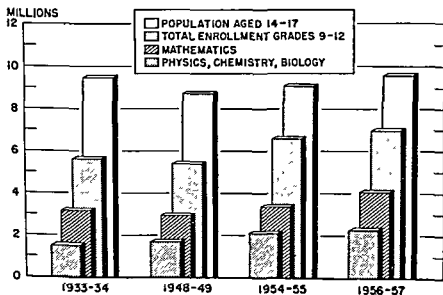


Figure 8. Mathematics and Science Enrollments Have Increased. (From Kenneth E. Brown and Ellsworth S. Obourn, *Offerings and Enrollments in Science and Mathematics in Public High Schools*; U.S. Office of Education, Pamphlet No. 120, 1957, cover.)

⁷ Kenneth E. Brown, *Offerings and Enrollments in Science and Mathematics in Public High Schools* (U.S. Office of Education, Pamphlet No. 118; Washington, D.C.: Government Printing Office, 1956), p. 2.

rolled in high school science and mathematics than during any previous year in the history of our Nation.⁸

The data regarding certain science and mathematics enrollments in 1956 (and 1954) were summarized in the following statements:

1. Enrollment in biology equaled 75.5 per cent of the number of pupils in the 10th grade; in 1954 the figure was 72.6 per cent.
2. Enrollment in chemistry equaled 34.6 per cent of the number of pupils in the 11th grade; in 1954 the figure was 31.9 per cent.
3. Enrollment in physics equaled 24.3 per cent of the number of pupils in the 12th grade; in 1954 the figure was 23.5 per cent.
4. Enrollment in plane geometry equaled 41.6 per cent of the number of pupils in the 10th grade; in 1954 the figure was 37.4 per cent.
5. Enrollment in intermediate algebra equaled 32.2 per cent of the number of pupils in the 11th grade; in 1954 the figure was 28.5 per cent.⁹

Such interpretations of the enrollments help us realize that the percentages of total enrollments as cited in Table 31 can be quite misleading. The fact that an enrollment in a particular subject (biology, for example) is 25 per cent of the total enrollment does *not* mean that only one fourth of the pupils ever take this subject. It means that only a fourth are taking the subject during the year of the survey. In all probability the other three fourths will take such a subject another year, or have already taken it. That is, if the enrollments by grades were equal, a 50 per cent enrollment in a subject field (for example, science) would probably mean that all students in the four grades would at one time or another take two years in this field. These interpretations also point up the fact that subjects which are not offered at all are usually in the schools of least enrollment.

RECENT STATE SURVEYS

Somewhat further insight into the current status of the program of studies is given by studies of enrollments in certain widely separated states: California, Connecticut, and Nebraska. Some fairly comparable data from these studies are summarized in Table 33. Examination of these data and some comparison with the national figures in Table 32 suggest two major observations:

1. The concentration of enrollments reported for the nation in 1948-1949 seems to be little different from that in more recent surveys of these three states. That is, these more recent data tend to confirm the general significance of the 1948-1949 national survey. English is taken by

⁸ Kenneth E. Brown and Ellsworth S. Obourn, *Offerings and Enrollments in Science and Mathematics in Public High Schools* (U.S. Office of Education, Pamphlet No. 120; Washington, D.C.: Government Printing Office, 1957), p. 2.

⁹ *Ibid.*, p. 14.

TABLE 33

*Percentage of All Pupils Enrolled in Classes, by Subject Fields,
in California, Connecticut, and Nebraska*

SUBJECT FIELD	PERCENTAGE OF ALL PUPILS ENROLLED IN CLASSES OF SUBJECT FIELD		
	CALIFORNIA ^a	CONNECTICUT	NEBRASKA
	1951-52	1955-56	1955-56
English ^b	100.45	101.19	105.6
Social studies	94.65	81.89	82.4
Mathematics	62.90	61.58	55.3
Science	44.76	53.17	51.9
Business	38.75	68.91	54.7
Industrial arts ^c	38.19	24.59	21.7
Music	29.92	26.59	65.5
Homemaking	26.58	21.39	19.8
Foreign languages	21.54	41.11	10.1
Art	21.38	17.93	5.0
Vocational agriculture	0.54	0.09	9.1
Trades and industries ^c	0.21	c	c

^a The data for California include junior high school enrollments, and therefore grades 7 and 8 in junior high schools; the data for Connecticut and Nebraska are for grades 9-12 only.

^b Including debate, dramatics, speech, and journalism.

^c The data for Connecticut and Nebraska are not reported separately for industrial arts and trades and industries.

Sources: California: Frank B. Lindsay, "Enrollments and Patterns of Course Offerings in California High Schools," *Bulletin of the National Association of Secondary School Principals* (No. 206), 38:7 (December, 1954).

Connecticut: Victor E. Pitkin, "A Status Study of Public Secondary Education in Connecticut" (Hartford: State Department of Education, June, 1956), p. 37. Mimeographed.

Nebraska: J. Galen Saylor, *Course Offerings, Subject Enrollments, Size, and Current Expenditures for Nebraska High Schools* (University of Nebraska, Publication No. 195, Contribution to Education No. 32; Lincoln: The University, 1957), pp. 15-18.

everybody, in effect; in order, the most popular subjects thereafter are social studies, mathematics, and science. The sum of percentages enrolled in the various subjects in mathematics in 1948-1949 was 54.7 per cent, which was slightly exceeded by the total mathematics enrollments in each of these three states in the later year reported. Similarly, the national total in science was 53.4 in 1948-1949, which is very slightly more than the 1955-1956 totals in Connecticut and Nebraska. The California data are hardly comparable in these fields, since the inclusion of grades 7 and 8 in the California survey probably results in increasing the

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⁹ *Ibid.*, p. 14.

percentage enrolled in mathematics (taken by all 7th- and 8th-graders) and decreasing that in science (not uniformly given in grades 7 and 8). The broad fields are the same in these three states and the enrollment percentages of these fields correspond in most instances (especially when the inclusion of grades 7 and 8 in the California data is noted).

2. The enrollment in business subjects and foreign languages in grades 8 through 12 in Connecticut and Nebraska and in art and vocational agriculture in the three states suggests that some curriculum adjustments are made to local conditions. The classical tradition and the coastal location of the New England states are undoubtedly factors which hold up enrollments in languages in Connecticut as compared with Nebraska (again the 7th- and 8th-grade enrollments affect the California figure). The large number of small high schools and consequent restricted curriculum offerings in Nebraska explain the lower foreign language and art enrollments there. Although one would expect to find even more enrollment¹⁰ in vocational agriculture in a state so dependent on farming, the 9.08 per cent in Nebraska is many times that in California and Connecticut and greater than the 1949 figure of 6.7 per cent for the nation.

THE PUPIL'S PROGRAM OF STUDIES IN GRADES 9-12

What do all these data add up to? They show, we conclude, that high school pupils throughout the United States are taking very similar lists of subjects in grades 9-12. We shall examine in somewhat more detail the actual nature of these courses in Chapters 11 (general education) and 13 (specialized education). For our present purposes we may conclude that in grades 9-12, the majority of students take three years of English, and most take four; three years of social studies; two years of science; two years of mathematics; and two to four years of physical education. In addition they may elect some five or six units, not including physical education, and even more if their record permits them to take five "solid" subjects a year. In larger schools these electives may be, but do not always have to be, in an area of specialization such as agriculture, business, homemaking, industrial training, art, music, diversified occupations, or further college preparatory work. In many schools electives may be selected from several of these areas. Also, the particular subjects listed within the broad fields are much the same, although there may be considerable variation in number and in titles.

Confirming our conclusions that all schools provide a somewhat uniform, minimum list of subjects is the statement in the California

¹⁰ It should be noted that the percentage of total enrollment in vocational agriculture in Nebraska is 11.5 per cent when Omaha and Lincoln are excluded.

survey we have cited: that certain courses "are almost always available to students, whether the four-year secondary school is under 100 or over 1500 in enrollment." This survey cited twenty-three such courses as follows:

English, grade 9	Biology or life science
English, grade 10	Chemistry
English, grade 11	General mathematics
English, grade 12	Algebra, first year
Spanish, first year	Plane geometry
Spanish, second year	Art or arts and crafts
United States history	Band, first year
Civic and senior problems (world history, grade 10, or orientation, grade 9)	Band, second year, or chorus
Homemaking, first year	Typing, first year
Homemaking, second year	Typing, second year
	Mechanical drawing, first year
	Mechanical drawing, second year, or woodshop ¹¹

To compare further pupils' programs throughout the country we have examined the actual subjects taken by a number of students graduating from high schools of quite different size and later entering universities. We found the following pattern to be the most usual one for graduates of schools in quite different communities:

English	4 units
Social studies	3 units
Mathematics	3 units
Science	3 units
Foreign language	2 units
Electives (usually additional in above fields)	1 or more units

The fact is that this is the traditional college entrance pattern, perhaps a little lighter in foreign languages and heavier in social studies than it was a generation ago.

It is interesting to compare the situation as it exists with the widely awaited recommendations of the study by James B. Conant, former Harvard president, of the American high school. In his 1959 report of the study, Conant recommended that the requirements for graduation for all students should be: "four years of English, three or four years of social studies—including two years of history (one of which should be American history) and a senior course in American problems or American govern-

¹¹ Frank B. Lindsay, "Enrollment Patterns of Course Offerings in California High Schools," *Bulletin of the National Association of Secondary School Principals* (No. 206), 38:12 (December, 1954).

ment—one year of mathematics in the ninth grade (algebra or general mathematics), and at least one year of science in the ninth or tenth grade, which might well be biology or general physical science." For the academically talented students he would add as a minimum two years of mathematics, two years of science, and four years of one foreign language.¹² Thus the most significant difference between usual practice and the Conant recommendations is in the study of foreign languages. Undoubtedly American high schools must make increased provisions for the study of languages.

PROGRAMS OF STUDIES OF JUNIOR HIGH SCHOOLS

Junior high schools vary very widely in organization and program. Although the grade-7-through-9 organization is most frequent, the grade-7-and-8 and grades-7-through-10 combinations are also found in many schools. In these varying organizations one finds a wide range of practice in curriculum from a program very similar to the self-contained (nondepartmentalized) classroom of the elementary school to one identical with the completely departmentalized program of the senior high school.

Typically, the pupil enrolled in grades 7 and 8 continues his general education through language arts, social studies, mathematics, and health and physical education. If he attends a junior high school having the necessary facilities, he may also have exploratory courses, frequently short term, in such fields as industrial arts (usually boys only), home economics (usually girls only), art, music, and dramatics. In grade 9 he probably continues language arts and social studies, and has more freedom as to other subjects than in grades 7 and 8. Usually his electives are from mathematics, science, foreign languages, industrial arts, home economics, business education or agriculture, and in most schools at least one, maybe two, of these fields, especially mathematics and science, are required. The data in Table 34, regarding elective subjects in junior high schools, were reported in 1955 by the United States Office of Education.

In addition to the practices just described, we should note that some type of core curriculum or combination of subjects taught by one teacher is frequently found in the separate junior high school organization, especially in grades 7 and 8. This plan, which seeks to ease the transition from the nondepartmentalized elementary school to the departmentalized high school, is described in detail in Chapter 12.

¹² James B. Conant, *The American High School Today* (New York: McGraw-Hill Book Company, 1959), pp. 47, 57.

TABLE 34

Per Cent of Junior High Schools Permitting Number of Elective Credits

	NONE	$\frac{1}{2}$	1	$1\frac{1}{2}$	2	3	NO REPLY
Grade 7	61	7	22	1	3	0	6
Grade 8	37	8	29	4	10	0	12
Grade 9	8	2	22	5	46	8	9

Source: Walter H. Gaumnitz and committee, *Junior High School Facts—A Graphic Analysis* (Miscellaneous Bulletin, 1935, No. 21, U.S. Office of Education; Washington, D.C.: Government Printing Office, 1935), p. 50.

These data were taken from a survey of a representative sample of 350 junior high schools by John H. Lounsbury in a study at George Peabody College for Teachers, Nashville, Tennessee.

PROGRAMS OF STUDIES OF JUNIOR COLLEGES

The junior college movement is developing so rapidly in the United States, with the great impetus of expanding enrollments in education beyond the twelfth grade, that it is very difficult to draw any general picture of the programs of studies offered. There are many different types of junior colleges—private, public, and community colleges—and considerable variation in the programs between and within types. Although we conceive of the community college, which has sometimes included grades 11–14, as a type of secondary school, we must acknowledge that the junior college is not popularly considered a secondary school. Therefore for present purposes we should simply note that the twelfth-grade graduate who continues his education in a junior college may find available to him one or more of the following types of programs of studies, depending on which college he actually selects:

Preparation for advanced study. Most junior colleges offer programs of studies which parallel the freshman and sophomore years of the standard four-year program of the senior college or university. These programs are usually planned to include adequate courses to qualify the student for continuing his studies in a professional school of the university.

Vocational education. The chief contribution of the community college or institute has been to supply vocational or technical training in grades 13 and 14.

General education. The junior college offers continued general education, building upon the program of studies of the senior high school and paralleling in most instances the offering of the first two years of any general or liberal arts college. Thus, courses in English,

social sciences, science, mathematics, languages, and many special-interest areas are universally available.

Similarities and Differences of Secondary School Programs

One of the distinctive features of American secondary education is its lack of uniformity from school to school. There are great similarities, perhaps more than we would like in the programs of studies of schools in communities having very different characteristics. There are also great variations, especially in the range of studies and in their actual planning and teaching. This lack of uniformity is not surprising in view of the lack of a centralized national system of schools and in view of the American belief in local control and initiative. The democratic principles described in Part II would be expected to influence the development of school programs suited to the social and economic settings of their communities. As communities have become less isolated and the population more mobile, it was also to be expected that similarities in community institutions would develop. In this section we need to review the factors (also see Chapter 5) which tend toward similarities and differences in the programs of secondary schools. Our reference here is again to the total curriculum, not just the program of studies, which has the marked uniformity we have described. It should also be noted that a single factor, for example, educational purposes, may operate so as to make for both similarities and differences.

TOWARD SIMILARITIES

As we observe secondary school practices, we note that the following influences seem to make for similarities in practice: educational purposes, tradition, control by external agencies, use of curriculum guides and textbooks, and interpretation of educational research. These influences are described in the following paragraphs.

Educational purposes. Although various statements (see Chapter 6) of educational purposes have been developed by professional groups, certain fundamental aims have been basic to all. Thus, the purpose of preparation for citizenship is probably accepted at least to a degree by all persons associated with American secondary schools. Although these persons vary in their understanding of the prerequisites and obligations of citizenship and correspondingly of the experiences youth need in preparation for it, few would question the study of American history and government as one essential experience. All secondary schools therefore provide for this study, usually through one or more required units. Similarly, the purpose of preparation for further study has typically been interpreted to mean that all secondary school youth should have the

opportunity to take courses in fields, such as mathematics and foreign languages, traditionally considered as essential to college success. Accordingly, these courses are "musts" in the usual program of studies. The goal of literacy, once regarded primarily as a responsibility for the elementary school only, is now interpreted to necessitate required courses in English, frequently including speech. Various other purposes such as health, vocational training, aesthetic and leisure interests, and preparation for family life are also widely accepted as justifying the inclusion of related courses in the program of studies. Although the nature of all these courses may vary considerably from school to school, we have noted that there is marked similarity in the courses required for graduation in all secondary schools. These common ideas of what is essential for the secondary school graduate are generally founded on beliefs as to the purposes of the school and then implemented to an extent by other factors to be described.

Tradition. The force of tradition operates in several ways to make the programs of secondary schools alike. One way is through curriculum planning based on studies of present practice in other schools. In schools, as in some other social institutions, average, typical, or most common practice is frequently considered a sound guide for planning. To provide certain courses and activities simply because they are commonly provided is to assume that what has been should continue to be. Past experiences of adults concerned with program planning tend to perpetuate traditional practices. The planning of the school's program by the faculty is frequently based very largely on faculty members' past experiences, and these experiences, if markedly similar, may merely be re-created for the youth concerned. Parents also frequently advise their children to pursue the studies they themselves pursued or wish they might have pursued. Also, the regulation by external agency, which we next consider, is itself frequently a result of the past experiences of those who make the regulation. Hence regulations may be ways of perpetuating past experience, both good and poor, in terms of present and future needs.

Furthermore, tradition may be a direct source of uniform practice. Many educators and laymen contend that the best guide for educational planning in general is the past. Have you ever been told that "what was good enough for your fathers is good enough for you"? This belief may be strong—it has certainly had wide influence—but it overlooks the factor of change. Tradition has attributed a certain respectability to some subjects, and parents (and their children) want them included, perhaps required, in the school program. If we could assume constant, unchanging social conditions and needs of youth, then all we need to do is to find the curriculum plan best suited to these conditions and needs, and perpetuate it. Social conditions, however, are not constant and un-

state guide may merely suggest materials and procedures for local faculties to utilize in their own curriculum planning. Similarly, in one school a particular textbook may be followed from cover to cover, while in another the teachers may select for pupils' study only those portions which are appropriate to their progress. Thus, the major source of uniformity or local initiative in regard to curriculum materials lies in the faculties themselves. Teachers who wish to experiment with promising practices can generally do so regardless of course of study or textbook, although they may experiment more advisedly and freely if they have help from curriculum guides and some freedom in the choice of textbooks and other materials.

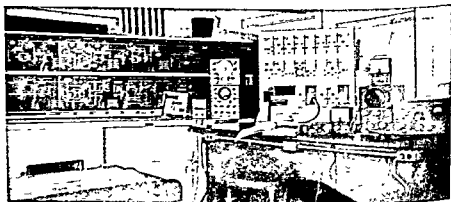
School organization. The administrative structure of secondary schools is considered in detail in Part Six. Here we should note in summary fashion the various influences of school organization toward uniform curriculums. First of all, the organization of schools by grades sets a pattern of some similarity in all schools. However, there is still wide variation in the grades included in different secondary schools, and these variations result in curriculum differences noted below. Second, the general practice of departmental organization in secondary schools tends toward uniformity in the subject pattern of the curriculum. In most secondary schools employing several teachers in each of the same broad fields, these teachers usually constitute a *department* and one of them is designated as *department head* (see Chapter 19). Although this pattern makes for efficiency and good planning, it may also tend toward perpetuation of the *status quo* in curriculum organization and toward imitation of the teaching practices of the same department in other schools. Third, many problems of school organization are perhaps too frequently solved not by reference to the unique characteristics of a particular student body, faculty, and community, but by reference to prevailing practice in other schools. Again, then, uniformity by imitation results.

Educational research and experimentation. Although the greater influence of research and experimentation has been toward desirable common practice, there are here also some undesirable tendencies toward uniformity. Thus, a particular research conclusion may be accepted as valid for a school population to which it does not apply. Or an experiment found effective, perhaps largely because of teachers' enthusiasm, may be imposed on another school where there is no interest on the part of the faculty. However, we believe that far more important contributions have been made toward sound than unsound practice by research in such fields as the nature of learning, the use of teaching aids, the construction of school buildings, and the organization of boys and girls in classroom learning situations. Chiefly to be regretted is the fact that some of these researches, especially those on teaching and learning, have not been put into practice in all secondary school classrooms.

TOWARD DIFFERENCES

The following major factors seem to foster differences in the programs of secondary schools: educational purposes, wealth, size, the community setting, educational experimentation, and school leadership. The effects of these factors in making secondary schools unlike are reviewed in the following paragraphs.

Educational purposes. Although many educational purposes are similarly interpreted so universally as to make for the uniformity we have noted, there are also instances of purposes leading to marked differences in the curriculum. For example, the purpose of development of the individual to his fullest potential leads to a great variety of provisions for individual differences. The extensive offerings of elective courses, the large number of school activities, and the varied programs of studies leading to different fields of specialization are characteristic provisions in larger high schools. The significant point for present purposes is that the electives, the school activities, and the fields of specialization frequently differ from school to school. We should also note that a minority, but still a substantial number, of secondary schools are organized to serve one major purpose only. Thus many private schools and some few public schools exist as "preparatory schools," making no effort to provide terminal courses but, instead, devoting major, almost exclusive, attention to college preparation. Many large public school systems have also established vocational or trade schools whose primary purpose is job training. Similarly, military academies, tutorial schools, and certain de-



Technical Education Requires Highly Specialized Facilities. This electronics laboratory section shows equipment required for two students working with the instructional demonstrator in the background. (Courtesy of the Miami Technical High School, Miami, Florida.)

nominal schools give major emphasis to a single educational purpose.

Even with regard to the purposes more or less universally accepted, major differences occur in implementation. Thus in some schools citizenship education is interpreted as involving only courses in American history and other social studies, while in another it is considered to involve the entire school organization including student government, clubs, and classrooms. One of the striking characteristics of American secondary education is the freedom which individual schools generally practice in implementing purposes to which all subscribe. Although this characteristic means that some schools may achieve purposes better than others, it also means that schools are not forced to provide programs ill-suited to their students, faculties, and communities.

Financial support. We have observed that no single factor seems quite as closely related to the school's program as its financial support. Some of our secondary schools in wealthy suburban communities may spend ten times as much per pupil as other schools in poor communities and states. Without adequate financial support, schools simply cannot provide the expensive facilities required for many features of a desirable secondary school program. We do not believe that a similar level of support for all secondary schools would make for uniform programs, but we do know that great disparities in support make for great differences. If all schools could afford as expensive programs as the wealthiest now afford, it is our own guess that they could also afford sufficiently resourceful leadership to develop programs uniquely suited to the pupil populations and communities involved.

Size of school. Somewhat related to the factor of financial support is school size. In general, the poorest schools, financially, are small rural ones. It is in these small, poor schools that the lack of adequate facilities for a varied curriculum makes for a highly limited program, frequently for youth whose entire experience has already been too limited. Even in some communities which can and do expend as much per pupil as their larger neighbors, the curriculum may be limited because of the prohibitive per pupil costs of expensive facilities and small teacher loads for courses that enroll very few pupils. A real effort is made by many of the small high schools, as illustrated by the program of one shown in Table 31 (pages 322 f.), to provide a full program of studies through use of alternating courses and correspondence studies, but they simply cannot match the breadth of program of the larger center.

We should also note that there is curriculum poverty of another sort to be found in the very large high schools. Schools with several thousand students enrolled—and we have many of these schools in our large cities—can never provide the closeness of pupil-teacher relations, the counseling which comes from intimate acquaintance, the friendliness

and informality of smaller schools. Probably the optimum-size school is one large enough to have a full program of studies in all major areas, and at the same time small enough to escape the "institutionalization" of the largest. Unfortunately the United States has hundreds of thousands of boys and girls enrolled in schools that are either too small or too large.

The community setting. In addition to its size and wealth, the community has many other characteristics which may make its secondary school unlike others. The preponderant racial and religious factors, the general level of income and standards of living, the extent of formal education of adults, the chief occupations of the community, the usual recreational interests of youth and adults, the attitudes toward family life, the participation of citizens in civic affairs—all these and other characteristics are usually to be found reflected in the life and program of the secondary school. Chapter 14 will describe some of the ways in which the secondary school curriculum is related to the community. In general, we ourselves believe that the best school programs are indelibly stamped by the communities in which they are found. Hence as communities differ, so do we expect to find good school programs different. But, as noted by the previous illustrations, the actual programs of studies may be much the same.

Educational research and experimentation. A comment has already been made on the influences, both good and bad, toward uniformity exerted by educational research and experimentation. This factor also results in at least two types of tendencies toward differences. In the first place, the dissemination and implementation of research are very slow processes. For example, modern scientific knowledge about the nature of individual differences has been available in increasing amounts for over thirty years, but we still find being widely followed unrelated practices which were in vogue fifty or more years ago. As some schools implement research conclusions and others do not, sharp differences appear between these schools. In the second place, schools which are themselves carrying on research and experimentation to improve their programs inevitably adopt practices which are different from those of schools not carrying on such studies. And even among themselves schools which experiment find different approaches to the same problem and thus develop different programs.

Educational leadership. Many of the differences among schools are best explained by the quality of educational leadership. Farsighted, imaginative, dedicated schoolteachers and principals may be expected to develop programs of secondary education vastly different from those directed by persons content to follow tradition and to ignore the pressing problems of pupils and community. If the people of a community could choose the one factor most likely to assure better schools than other communities of similar size and wealth, we are confident that they

would ask for the best professional leadership available to staff their schools. Such leadership may be counted upon to choose among all the influences toward similarities and differences in school programs we have discussed, those influences which assure a curriculum suited to the needs of their student and community populations. The greatest of all needs in secondary education is the need for more able and professionally interested young men and women who with open minds and sincere desires for youth will make teaching their profession.

Educational Purposes and the Curriculum of Secondary Schools

This chapter has noted frequently the existence of two somewhat different strands of the program of studies in secondary schools, in fact, of the total curriculum. One strand is the common subjects. Nearly all students throughout the United States take about the same subjects, for at least half their program. There are also many other instances of uniformity in the total curriculum offering. This stems from the basic purpose of secondary education: to provide a common body of experiences related to the common needs of adolescents. This common body of experiences we think of as *general education*. The other strand is comprised of variables in the program of studies and other curriculum aspects. About half of the subjects taken by youth are not identical in listing, although a majority of the students do follow a pattern of specialization which is preparatory to further study. But others specialize in business subjects or industrial training or agriculture or some other area. And other students do not follow a program that is definitely cut to one pattern but explore various lines of interest, perhaps seeking some eventual choice of a specialized program. These curriculum provisions, which vary somewhat according to the specialized needs, interests, and aspirations of youth, we consider as *specialized education*. Thus the curriculum of secondary schools is devoted to the two major purposes of secondary education: to meet the common needs of our society and its youth, and to meet the specialized needs of youth for their own personal fulfillment. Subsequent chapters will describe in more detail the curriculum provisions for each of these major purposes.

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10

Critical Issues in Relating the Curriculum and the Needs of Pupils

The survey in Chapter 9 of what the high school curriculum includes showed a wide range of curriculum practices in American secondary schools. Every major and almost every minor change in the curriculum has been produced by the belief of one or more persons that the new practice would better meet the needs of boys and girls than did the old one. Since all the people who influence curriculum change do not interpret the needs of youth in the same way, it is inevitable that diversity in practice occurs. This chapter will analyze some of the agreements and disagreements regarding the needs of adolescents, and the resulting issues that teachers face in relating these needs and the curriculum more closely.

What Are the Educational Needs of Adolescents?

Ideally, the curriculum of a secondary school would be planned by determining the educational needs of its enrollees and then by arranging experiences expected to fulfill these needs. But this is a difficult, time-consuming job, and there is so much disagreement and confusion over the needs to be planned for that planning is rarely done so systematically. Instead of working through studies of youth needs, members of the usual school faculty, even in a newly organized school, simply adapt to their situation the curriculum pattern of similar schools. Then, as needs for new experiences and the absence of need for existing experiences are discovered, curriculum changes are introduced. That is, a faculty does not go about planning a curriculum in terms of educational needs as a family plans a new house in terms of family housing needs. Curriculum

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planning is nearly always a remodeling process, and sometimes just a maintenance job.

ISSUES IN DEFINING THE EDUCATIONAL NEEDS OF ADOLESCENTS

Below are stated some of the major issues which arise in attempts to define educational needs for purposes of curriculum planning.

On what types of needs should the curriculum be based? Several issues are related to this question. First of all, what is a need? Is it what an individual thinks he needs, or what somebody else thinks he needs? Is it what he needs, by whomever determined, for the immediate present or what he needs at some future time? As we ourselves see it, an educational need is a personal or cultural requirement of youth which can be met by the school. Thus, a need is individual or cultural in origin, but individual and cultural needs accepted for curriculum planning purposes must be mutually compatible. These needs must all be appropriate to the possibilities of the school. For example, youth require sleep but the school is not the appropriate place to meet this requirement! Also, they require economic support, but in our culture this is primarily a family and not a school responsibility. But preparation for one's own economic support is an educational need toward which the secondary school can contribute.

Who should determine educational needs? We have already shown how educational needs have been determined by philosophers, educators, legal and extralegal authorities, and others who have sought to interpret the personal and cultural needs of youth. But these influences may be lost sight of by a faculty struggling with a perplexing curriculum problem. Consider, for example, one faculty whose members had given considerable study to the boys and girls who dropped out of school before graduation. Most of the faculty members had become convinced that many of these pupils would have stayed in school longer if a work-experience program (perhaps four hours a day in school, four at work) had been available to them. Such a program was inaugurated the following year, but very few pupils enrolled in it. Some pupils and their parents said they did not need to learn to work in school, even that they did not need to work; others said they wanted to get all the schoolwork they could and then go to work full-time. Some businessmen and board of education members felt that the school was not in its proper territory when it began to sponsor work experience.

Who should determine educational needs, the teacher, the pupils and parents, the businessmen, or the board of education? Rightly, we believe, no one group has the exclusive responsibility here. Certainly, teachers

income; to another it may be a vague concern of the future of which the student is sufficiently aware to feel some need to choose a vocation. One pupil needs to learn typing and shorthand because she plans to go into office work immediately after graduation from high school, and another wants as much mathematics and science as possible because he expects to go to engineering school. These are individual instances of the occurrence of the common need to make a living.

How can we distinguish between needs for general and specialized education? We ourselves do not find any accurate dividing line between needs for general education and those for specialized education. The need to make a living, for example, can be and usually is met by both general and specialized education. The only convenient and defensible differentiation is in the two programs. "General education" is primarily concerned with the skills and understandings that will best enable all young persons to solve common life problems. A program of general education is therefore defined by analysis of persistent life problems and of the skills and understandings needed by all young persons to solve these problems. Thus, skills of communication are known to be needed by all people. Students vary in the extent of their need for and attainment of such skills, but there is a common framework for all of experience in reading, writing, speaking, and listening. "Specialized education," on the other hand, is primarily concerned with the skills and understandings that will best enable the individual, in the light of his own interests and capacities, to solve life problems involving special competencies. Thus, some pupils may become interested in journalism as a career and plan extended experiences in this field.

All youth need understanding of work, of various occupations, and of specialization itself, and a common framework of general education could provide opportunities for all youth to acquire these understandings. However, the need to make a living also presses nearly every individual, in terms of his interests and capacities, to specialize in some vocation, and his vocational training is specialized education. Therefore, any broad common need may be met in part by general education, which sets up a framework of skills and understandings for young persons to acquire in terms of their individual needs; and in part by specialized education, which provides specific training programs for individuals in terms of their individual interests and capacities. For this reason, the need for, and nature of, specialized education may be greatly affected by the quality of the general education program, that is, by the provision made in general education for identifying and exploring special interests and capacities. Hence the point may be defended that specialized education is not opposed to, but actually is an outgrowth of, general education. The real distinction is between the common framework of general

education for all youth and the individualized pattern of specialized education of many types, each type to serve a relatively small group of students with similar interests.

Can needs be anticipated in curriculum planning? An extreme position in educational philosophy holds that curriculum planning must be done "on the spot," that is, with and by a particular group, since the specific needs of individuals vary according to the person, the time, and the place. This position really denies the validity of most studies of the needs of youth, because these studies show clearly that certain basic needs are common to all young persons at all times and in all places. We ourselves, however, are as thoroughly in disagreement with the position at the other extreme, namely, that all needs of youth can be met by a prescribed program of instruction in certain required subjects. The most defensible position is that a general curriculum framework can and should be planned around the known common needs, with a high degree of flexibility and experimentation possible in the use of this framework. Because of differences in environmental conditions and social factors, curriculum experiences should vary greatly from locality to locality.

IDENTIFYING THE EDUCATIONAL NEEDS OF ADOLESCENTS

Two major procedures are available to the secondary school faculty or individual teacher interested in identifying needs as a basis for curriculum planning. One is to review the available studies and other publications dealing with adolescent needs, and the other is to make analyses directly of the pupil population concerned. Each procedure will be considered below, the discussion being closed with a check list of educational needs which we believe secondary school groups might find helpful in their curriculum planning.

USING ANALYSES OF NEEDS MADE BY OTHERS

For the reader's convenience as well as to emphasize the curriculum implications of recognized youth needs we are reproducing at this point two listings we have found especially helpful. One, an analysis of developmental tasks, the needs in personal-social development that an individual must satisfy if he is to be secure and happy, was made by Havighurst and associates:

1. Achieving new and more mature relations with age-mates of both sexes
2. Accepting a masculine or feminine social role
3. Accepting one's physique and using the body effectively
4. Achieving emotional independence of parents and other adults
5. Achieving assurance of economic independence

6. Selecting and preparing for an occupation
7. Preparing for marriage and family life
8. Developing intellectual skills and concepts necessary for civic competence
9. Desiring and achieving socially responsible behavior
10. Acquiring a set of values and an ethical system as a guide to behavior¹

The other is the list of ten imperative educational needs first stated by the Educational Policies Commission in the publication entitled *For All American Youth*, and stated and illustrated by the accompanying figure, taken from the National Association of Secondary School Principals, *Planning for American Youth*.

MAKING STUDIES OF PARTICULAR PUPIL POPULATIONS

A number of procedures are available to the secondary school faculty interested in analyzing its pupil population. First, data may be compiled regarding whatever items in the pupil and community populations are considered as significant, these data being reviewed by the faculty to identify implications for the school program. For example, the *Evaluative Criteria* of the Cooperative Study of Secondary School Standards provides forms for compiling the following data:

- I. Basic Data Regarding Pupils
 - A. Enrollments and Graduates
 - B. Age-Grade Distribution
 - C. Mental Ability
 - D. Stability
 - E. Withdrawals
 - F. Educational Intentions
 - G. Occupational Intentions
 - H. Follow-up Data of Graduates
- II. Basic Data Regarding the Community
 - A. Population Data for the School Community
 - B. Occupational Status of Adults
 - C. Educational Status of Adults
 - D. Financial Resources
 - E. Rural Pupils
 - F. Distribution of Tuition Pupils

¹ See Robert J. Havighurst, *Human Development and Education* (New York: Longmans, Green & Company, 1953), Chaps. 9-11, for an analysis of these developmental tasks which Havighurst says may arise "from physical maturation, from the pressure of cultural processes upon the individual, from the desires, aspirations, and values of the emerging personality, and they arise in most cases from combinations of these factors acting together" (p. 5).

G. Agencies Affecting Education

H. Additional Socioeconomic Information ²

A second procedure which is followed by many faculties is that of follow-up studies of school-leavers and graduates. The most common type of follow-up study is that made to determine what students do after graduation. Among the data which may be secured from such studies to help in curriculum planning are the following:

1. Various items concerning college adjustment and success, such as marks, social activities, special interests and honors, and disciplinary records, which help in planning the preparation of other youth for college
2. Estimates by employers of graduates' success on the job, which give information relative to the success of planning for vocational preparation
3. Information concerning various aspects of graduates' post-school living such as leisure activities and family life, which may be considered in planning the program of general education
4. Information from graduates or others about the continuation of interests they pursued while in school, for consideration in planning special interest phases of the high school program
5. Survey of graduates' difficulties in various particulars, such as communication skills, social adjustment, and military service, in connection with studies of specific youth needs.

Another type of follow-up study is that of youth who drop out of school. Studies of dropouts are usually concerned with determining the reasons why youth leave school. In many individual schools, such studies are frequently very illuminating as to the failure of curriculum planning to provide for educational needs. As we showed in Chapter 2, national studies have been impressive even through showing the number of youth who do leave school before completion, and thus raise serious questions about the real universality of "universal" secondary education. Some of the techniques of these studies might be used by any curriculum planning group desiring evaluative information from learners who have left school. Two major difficulties in getting data should be noted: (1) the problem of locating these dropouts and getting them to respond to inquiries; and (2) the problem of securing reliable information. Both difficulties may be partially met through the use of interviews rather than questionnaires. "Exit interviews" with dropouts are frequent, for example.

² Cooperative Study of Secondary School Standards, *Evaluative Criteria* (Washington, D.C.: The Study, 1950), p. 19



All youth need to develop saleable skills and those understandings and attitudes that make the worker an intelligent and productive participant in economic life. To this end, most youth need supervised work experience as well as education in the skills and knowledge of their occupations.



All youth need to develop and maintain good health and physical fitness.



All youth need to understand the rights and duties of the citizen of a democratic society, and to be diligent and competent in the performance of their obligations as members of the community and citizens of the state and nation.



All youth need to understand the significance of the family for the individual and society and the conditions conducive to successful family life.



All youth need to know how to purchase and use goods and services intelligently, understanding both the values received by the consumer and the economic consequences of their acts.



All youth need to understand the methods of science, the influence of science on human life, and the main scientific facts concerning the nature of the world and of man.



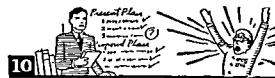
All youth need opportunities to develop their capacities to appreciate beauty in literature, art, music, and nature.



All youth need to be able to use their leisure time well and to budget it wisely, balancing activities that yield satisfactions to the individual with those that are socially useful.



All youth need to develop respect for other persons, to grow in their insight into ethical values and principles, and to be able to live and work co-operatively with others.



All youth need to grow in their ability to think rationally, to express their thoughts clearly, and to read and listen with understanding.

Figure 9. The Imperative Needs of Youth.
(From *Planning for American Youth*, rev. ed.,
National Association of Secondary School Principals, 1951, p. 9.)

Although more difficult to arrange, follow-up interviews also may be desirable. The kinds of information available from dropouts have valuable implications for curriculum planning: Why did they leave? What kinds of occupational choices did they make? What bearings did their previous schooling have on their post-school employment? What kinds of school experience do they wish they had remained for?

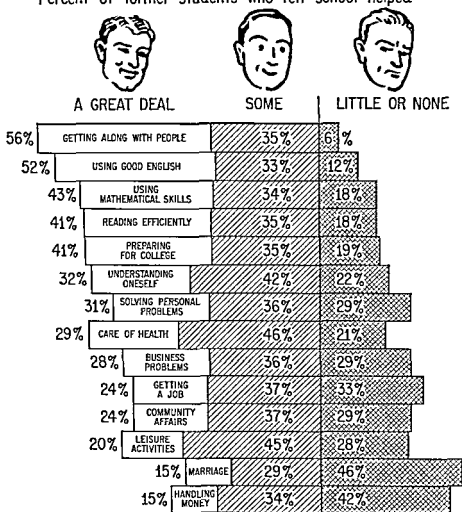
An interesting series of follow-up studies in California high schools was compiled a few years ago in the publication of the California State Department of Education entitled *Now Hear Youth*. Some 13,000 youth who had attended California high schools and junior colleges (most had graduated) were included in the various studies. Illustrative of the curriculum implications of such studies and interesting as to the opinions of this particular population are the estimates of the extent to which the schools helped on fourteen items relating to educational needs. Figure 10 presents these data.

Opinion polls represent a third procedure that may be very useful in determining needs of particular youth populations. Polls of pupil, teacher, parent, and lay opinions may give very helpful evidence regarding the total program of an individual school. Although such polls give information that needs to be consulted in curriculum planning, as usually constituted they appraise the status of the curriculum rather than its underlying purposes. But faculties may, and do, design simple questionnaires for parents and others that inquire whether the respondents think certain youth needs should be met by the school. A widely used, and comprehensive plan for polling opinion on youth needs and their curriculum implications was developed in the Illinois Secondary School Curriculum Program. This plan, called the "Follow-up Study," included instruments for securing the following data:

1. The opinion of teachers, pupils, parents, and "non-parent" patrons as to whether the secondary school should help youth on each of their fifty-six "real-life problems" subsumed under the headings of "Earning a Living," "Developing an Effective Personality," "Living Healthfully and Safely," "Managing Personal Finances Wisely," "Spending Leisure Time Wholesomely and Enjoyably," "Taking an Effective Part in Civic Affairs," "Preparing for Marriage, Homemaking, and Parenthood," and "Making Effective Use of Educational Opportunities." If the respondent answers affirmatively to the first question, he also is to give his estimate of how important this help is. The first page of the instrument "What Do You Think?" used to collect these data is reproduced on pages 356 and 357 as Figure 11, to illustrate the method.
2. Estimates by teachers of the extent to which members of the last graduating class received the help they needed on the fifty-six problems
3. Information from graduates as to

- The extent to which graduates are experiencing the fifty-six real-life problems
- The extent to which graduates felt they received from their high school the help they needed on the fifty-six problems

Percent of former students who felt school helped



NOTE: "Uncertain" responses ranging from 3 to 10 percent in the various categories are not shown.

Figure 10. Preparation for Life Activities. (From William H. McCreary and Donald E. Kitch, *Now Hear Youth*, A Report on the California Co-operative Study of School Drop-Outs and Graduates, California State Department of Education, October, 1953, p. 21.)

- c. The effectiveness with which graduates feel they are meeting the fifty-six problems.³

³ See Kenneth B. Henderson and John E. Goerwitz, *How to Conduct the Follow-up Study* (Circular Series A, No. 51, Illinois Secondary School Curriculum Program, Bulletin No. 11; Springfield: Superintendent of Public Instruction, August, 1950) for a complete description of these procedures. The questionnaires used in the study appear in the appendix of this publication and may be reproduced. Also see in this series, Paul H. Bowman, *How to Study Your School Population*, Bulletin No. 26, June, 1957.

WHAT DO YOU THINK?

Prepared for

THE ILLINOIS SECONDARY SCHOOL CURRICULUM PROGRAM

By HAROLD C. HAND, University of Illinois

A. EXPLANATION

1. The purpose of this questionnaire is to find out what (a) parents and other laymen, (b) teachers, and (c) pupils think is the job of the secondary school.
2. This study is being made in connection with the Illinois Secondary School Curriculum Program, a project in which your school is playing an important part.
3. The results of this study will be very helpful to the authorities in making improvements in your high school. Consequently, you can be assured that the few minutes it will take you to fill out this questionnaire will be time well spent. You will be performing an act of good citizenship.

B. DIRECTIONS

1. It is easy to fill out this questionnaire. You simply check the answer that tells what you think about each question.
2. Do *NOT* sign your name. Nobody wants to know "who said what."
3. Please answer *every* question.
4. (To pupils) This is *not* a test, and what you say will not affect your school marks in any way.
5. (To parents and other laymen) When you have filled out the questionnaire, put it in the enclosed envelope and drop it in the mail. This envelope is already addressed and stamped. Do it *now*, please. Your "story" is important. So fill out the questionnaire *now*, and mail it promptly.

C. THE QUESTIONNAIRE

8. What is your sex? (Check one)
 - ___1). Male
 - ___2). Female
9. What are you? a parent of one or more secondary school pupils, a layman with no children in secondary school, a teacher, or a pupil? (Check one)
 - ___1). I am a pupil in the secondary school.
 - ___2). I am the parent of one or more pupils now attending secondary school.
 - ___3). I am a layman (citizen) who has no children now attending secondary school.
 - ___4). I am a secondary school teacher.
 - ___5). Other. (Tell what _____)
10. If you are a pupil, in what grade are you at the present time?
 - ___1). 7th Grade.
 - ___2). 8th " "
 - ___3). 9th " "
 - ___4). 10th " "
 - ___5). 11th " "
 - ___6). 12th " "
 - ___7). Other. (Tell what _____)
11. Do you think the secondary school should help pupils secure vocational information (information about occupational opportunities, supply and demand, conditions of work, pay, training required, "what it takes to make good," etc.)? (Check one)
 - ___1). Yes.
 - ___2). Uncertain.
 - ___3). No.
12. If your answer was "yes," how important is it that the school give this help? (Check one)
 - ___1). Very important.
 - ___2). Important.
 - ___3). Not particularly important.
13. Do you think the secondary school should help pupils discover their vocational interests and abilities? (Check one)
 - ___1). Yes.
 - ___2). Uncertain.
 - ___3). No.
14. If your answer was "yes," how important is it that the school give this help? (Check one)
 - ___1). Very important.
 - ___2). Important.
 - ___3). Not particularly important.

Any faculty, we believe, might adapt the procedures just described for securing relevant opinion regarding youth needs to be met by the school. Perhaps only the "What Do You Think?" type of study need be made to initiate thoroughgoing evaluation of the curriculum in relation to people's opinions as to the needs it should serve.

15. Do you think the secondary school should help pupils make a wise occupational choice? (Check one)
____1). Yes.
____2). Uncertain.
____3). No.
16. If your answer was "yes," how important is it that the school give this help? (Check one)
____1). Very important.
____2). Important.
____3). Not particularly important.
17. Do you think the secondary school should help pupils prepare for their chosen vocations? (Check one)
____1). Yes.
____2). Uncertain.
____3). No.
18. If your answer was "yes," how important is it that the school give this help? (Check one)
____1). Very important.
____2). Important.
____3). Not particularly important.
19. Do you think the secondary school should help pupils develop good work habits? (Check one)
____1). Yes.
____2). Uncertain.
____3). No.
20. If your answer was "yes," how important is it that the school give this help? (Check one)
____1). Very important.
____2). Important.
____3). Not particularly important.
21. Do you think the secondary school should help pupils get a job and make good in it? (Check one)
____1). Yes.
____2). Uncertain.
____3). No.
22. If your answer was "yes," how important is it that the school give this help? (Check one)
____1). Very important.
____2). Important.
____3). Not particularly important.
23. Do you think the secondary school should help pupils acquire good manners, poise, and self-confidence? (Check one)
____1). Yes.
____2). Uncertain.
____3). No.
24. If your answer was "yes," how important is it that the school give this help? (Check one)
____1). Very important.
____2). Important.
____3). Not particularly important.
25. Do you think the secondary school should help pupils improve their personal appearance? (Check one)
____1). Yes.
____2). Uncertain.
____3). No.
26. If your answer was "yes," how important is it that the school give this help? (Check one)
____1). Very important.
____2). Important.
____3). Not particularly important.
27. Do you think the secondary school should help pupils learn how to control their emotions and conduct? (Check one)
____1). Yes.
____2). Uncertain.
____3). No.
28. If your answer was "yes," how important is it that the school give this help? (Check one)
____1). Very important.
____2). Important.
____3). Not particularly important.
29. Do you think the secondary school should help pupils acquire the ability to speak more effectively and enjoyably? (Check one)
____1). Yes.
____2). Uncertain.
____3). No.
30. If your answer was "yes," how important is it that the school give this help? (Check one)
____1). Very important.
____2). Important.
____3). Not particularly important.
31. Do you think the secondary school should help pupils acquire the ability to write more effectively and enjoyably? (Check one)
____1). Yes.
____2). Uncertain.
____3). No.
32. If your answer was "yes," how important is it that the school give this help? (Check one)
____1). Very important.
____2). Important.
____3). Not particularly important.
33. Do you think the secondary school should help pupils acquire the ability to read more effectively and enjoyably? (Check one)
____1). Yes.
____2). Uncertain.
____3). No.

Figure 11. What Do You Think? (Reproduced by permission of Professor Hand.)

- c. The effectiveness with which graduates feel they are meeting the fifty-six problems.³

³See Kenneth B. Henderson and John E. Goerwitz, *How to Conduct the Follow-up Study* (Circular Series A. No. 51, Illinois Secondary School Curriculum Program, Bulletin No. 11; Springfield: Superintendent of Public Instruction, August, 1950) for a complete description of these procedures. The questionnaires used in the study appear in the appendix of this publication and may be reproduced. Also see in this series, Paul H. Bowman, *How to Study Your School Population*, Bulletin No. 26, June, 1957.

WHAT DO YOU THINK?

Prepared for

THE ILLINOIS SECONDARY SCHOOL CURRICULUM PROGRAM

By HAROLD C. HAND, University of Illinois

A. EXPLANATION

1. The purpose of this questionnaire is to find out what (a) parents and other laymen, (b) teachers, and (c) pupils think is the job of the secondary school.
2. This study is being made in connection with the Illinois Secondary School Curriculum Program, a project in which your school is playing an important part.
3. The results of this study will be very helpful to the authorities in making improvements in your high school. Consequently, you can be assured that the few minutes it will take you to fill out this questionnaire will be time well spent. You will be performing an act of good citizenship.

B. DIRECTIONS

1. It is easy to fill out this questionnaire. You simply check the answer that tells what you think about each question.
2. Do *NOT* sign your name. Nobody wants to know "who said what."
3. Please answer every question.
4. (To pupils) This is *not* a test, and what you say will not affect your school marks in any way.
5. (To parents and other laymen) When you have filled out the questionnaire, put it in the enclosed envelope and drop it in the mail. This envelope is already addressed and stamped. Do it *now*, please. Your "story" is important. So fill out the questionnaire *now*, and mail it promptly.

C. THE QUESTIONNAIRE

8. What is your sex? (Check one)

- 1) Male
— 2) Female

9. What are you — a parent of one or more secondary school pupils, a layman with no children in secondary school, a teacher, or a pupil? (Check one)

- 1) I am a pupil in the secondary school.
— 2) I am the parent of one or more pupils now attending secondary school.
— 3) I am a layman (woman) who has no children now attending secondary school.
— 4) I am a secondary school teacher.
— 5) Other (Tell what _____)

10. If you are a pupil, in what grade are you at the present time?

- 1) 7th Grade.
— 2) 8th " "
— 3) 9th " "
— 4) 10th " "
— 5) 11th " "
— 6) 12th " "
— 7) Other (Tell what _____)

11. Do you think the secondary school should help pupils secure vocational information (information about occupational opportunities, supply and demand, conditions of work, pay, training required, "what it takes to make good," etc.)? (Check one)

- 1) Yes.
— 2) Uncertain.
— 3) No.

12. If your answer was "yes," how important is it that the school give this help? (Check one)

- 1) Very important.
— 2) Important.
— 3) Not particularly important.

13. Do you think the secondary school should help pupils discover their vocational interests and abilities? (Check one)

- 1) Yes.
— 2) Uncertain.
— 3) No.

14. If your answer was "yes," how important is it that the school give this help? (Check one)

- 1) Very important.
— 2) Important.
— 3) Not particularly important.

Any faculty, we believe, might adapt the procedures just described for securing relevant opinion regarding youth needs to be met by the school. Perhaps only the "What Do You Think?" type of study need be made to initiate thoroughgoing evaluation of the curriculum in relation to people's opinions as to the needs it should serve.

15. Do you think the secondary school should help pupils make a wise occupational choice? (Check one)
 - ___1). Yes.
 - ___2). Uncertain.
 - ___3). No.
16. If your answer was "yes," how important is it that the school give this help? (Check one)
 - ___1). Very important.
 - ___2). Important.
 - ___3). Not particularly important.
17. Do you think the secondary school should help pupils prepare for their chosen vocations? (Check one)
 - ___1). Yes.
 - ___2). Uncertain.
 - ___3). No.
18. If your answer was "yes," how important is it that the school give this help? (Check one)
 - ___1). Very important.
 - ___2). Important.
 - ___3). Not particularly important.
19. Do you think the secondary school should help pupils develop good work habits? (Check one)
 - ___1). Yes.
 - ___2). Uncertain.
 - ___3). No.
20. If your answer was "yes," how important is it that the school give this help? (Check one)
 - ___1). Very important.
 - ___2). Important.
 - ___3). Not particularly important.
21. Do you think the secondary school should help pupils get a job and make good in it? (Check one)
 - ___1). Yes.
 - ___2). Uncertain.
 - ___3). No.
22. If your answer was "yes," how important is it that the school give this help? (Check one)
 - ___1). Very important.
 - ___2). Important.
 - ___3). Not particularly important.
23. Do you think the secondary school should help pupils acquire good manners, poise, and self-confidence? (Check one)
 - ___1). Yes.
 - ___2). Uncertain.
 - ___3). No.
24. If your answer was "yes," how important is it that the school give this help? (Check one)
 - ___1). Very important.
 - ___2). Important.
 - ___3). Not particularly important.
25. Do you think the secondary school should help pupils improve their personal appearance? (Check one)
 - ___1). Yes.
 - ___2). Uncertain.
 - ___3). No.
26. If your answer was "yes," how important is it that the school give this help? (Check one)
 - ___1). Very important.
 - ___2). Important.
 - ___3). Not particularly important.
27. Do you think the secondary school should help pupils learn how to control their emotions and conduct? (Check one)
 - ___1). Yes.
 - ___2). Uncertain.
 - ___3). No.
28. If your answer was "yes," how important is it that the school give this help? (Check one)
 - ___1). Very important.
 - ___2). Important.
 - ___3). Not particularly important.
29. Do you think the secondary school should help pupils acquire the ability to speak more effectively and enjoyably? (Check one)
 - ___1). Yes.
 - ___2). Uncertain.
 - ___3). No.
30. If your answer was "yes," how important is it that the school give this help? (Check one)
 - ___1). Very important.
 - ___2). Important.
 - ___3). Not particularly important.
31. Do you think the secondary school should help pupils acquire the ability to write more effectively and enjoyably? (Check one)
 - ___1). Yes.
 - ___2). Uncertain.
 - ___3). No.
32. If your answer was "yes," how important is it that the school give this help? (Check one)
 - ___1). Very important.
 - ___2). Important.
 - ___3). Not particularly important.
33. Do you think the secondary school should help pupils acquire the ability to read more effectively and enjoyably? (Check one)
 - ___1). Yes.
 - ___2). Uncertain.
 - ___3). No.

Figure 11. What Do You Think? (Reproduced by permission of Professor Hand.)

A CHECK LIST OF EDUCATIONAL NEEDS

To serve as a starting point for teachers interested in thinking and studying through the needs approach to curriculum planning, we are presenting in Table 35 a brief check list of educational needs of adolescents, adapted by us from the listing reproduced in Figure 9. This list may be useful in such ways as the following:

1. For an individual teacher to study in order to crystallize his thoughts about adolescent needs in relation to the curriculum.
2. As the basis of a discussion regarding the topics treated in this chapter.
3. As a first step in faculty evaluation of the program of a particular school.

TABLE 35

How Are We Meeting the Educational Needs of Adolescents?

ADOLESCENTS NEED EDUCATION FOR:	DO WE PROVIDE FOR THIS IN:				
	THE PROGRAM OF STUDIES?	EXTRACURRICULAR ACTIVITIES?	COMMUNITY EXPERIENCES?	GUIDANCE SERVICES?	OTHER MEANS?
1. Adequate communication skills including reading, writing, speaking, listening, and use of numbers and number concepts					
2. Adult activities as homemakers, citizens, and consumers					
3. Use of effective problem-solving and learning processes					
4. Understanding of the world and man					
5. Choice of and skill in appropriate aesthetic and recreational activities					
6. Maintaining good health and physical fitness					
7. Choice of an occupation and preparation for further related study and/or occupational training					

4. As a starting point for a group of teachers, prospective or in service, desiring to prepare their own check list as a basis for discussions and evaluations of the school program.

Careful development of such a list of needs should be based on thorough study of the purposes of the school (see Chapter 6). For purposes of analysis we have brought together in this listing (Table 35) our own condensation of various statements of educational purposes and objectives relative to high school youth. Each faculty should develop its own list from study of such materials as reviewed in Chapter 6 and from such studies of its student populations as suggested in the present chapter.

Major Issues in Planning the Secondary School Curriculum

Some ten major issues which confront secondary school educators in the last half of the twentieth century are indicated in this section, which will attempt to state and illustrate the issues, to indicate alternative positions that teachers might take, and to describe some of the recent efforts to resolve the issues.

WHAT IS THE UNIQUE ROLE OF THE SECONDARY SCHOOL?

Increasingly in the 1950's laymen and educators were discussing the issue of whether the secondary school had assumed too much responsibility for the total development of adolescents. Some educators and leading critics of the American high school contend that the school has accepted responsibilities that do not properly fall within its province, and has undertaken functions that tend to militate against the proper discharge of its primary responsibility. These critics claim that the secondary school has become anti-intellectual; indeed, that it has fostered anti-intellectualism among the boys and girls of America by its undue attention to purposes that should be served by other educational and social agencies. Particularly is there criticism of the school's assumption of responsibility for recreation of youth, for social activities, for physical development, and even for some specialized education.

Other leaders are more constructively critical in their position on this issue. Thus, a distinguished historian, Henry Steele Commager, suggested at the 1957 conference on secondary education at the University of Chicago that "the school no longer bears the heavy responsibilities in the non-academic realm that it did in the nineteenth century, that it now shares with many other agencies responsibilities for non-academic educational activities, and that it is in a better position to devote its

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4. Understanding of the world and man					
5. Choice of and skill in appropriate aesthetic and recreational activities					
6. Maintaining good health and physical fitness					
7. Choice of an occupation and preparation for further related study and/or occupational training					

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attention to what we may call academic functions than ever before."⁴

This issue becomes a very real one to the high school teacher confronted with many responsibilities in addition to those associated with usual classroom teaching. The teacher who gives his time to sponsor clubs, to advise children in out-of-school hours on their personal problems, to chaperone social affairs, and to assume many other responsibilities that do not directly relate to intellectual training, may well agree with these critics. Nevertheless, many teachers have believed that they could not neglect the education of the whole child. Those on this side of the issue point out that children and youth have many needs that must be considered in the educational program. It is believed, for example, that pupils who are not in good emotional or physical health cannot acquire academic learnings most successfully until attention is given to their health. It is also believed that children who are poorly adjusted in their relationships with others cannot learn satisfactorily. Teachers who accept the more complete responsibility for their pupils believe that by working with children individually, and with their parents, they can do a better job of teaching.

We ourselves believe that these latter points are in general well taken, and that sound teaching must include consideration of the student as an individual. Frequently a good teacher has to go far beyond the mere checking of academic learning to find ways and means of reaching a pupil successfully. On the other hand, we recognize that many secondary schools, in their efforts to meet the needs of all pupils, and to provide well-rounded programs, have perhaps dissipated some of the energies of teachers with the wide range of responsibilities thrown on them. Teachers, too, must be well adjusted, and their own mental and physical health needs have to be considered in the educational program. Teachers who must devote many hours and much of their attention to sponsoring extraclass activities, as well as to working with poorly adjusted children, frequently are not able to give needed time to preparing for their classes and to perfecting their techniques of instruction.

The critics of modern secondary education, particularly with reference to the current issue, have derided the schools for their emphasis on "life-adjustment education." These critics point out that life adjustment is too ambitious a goal for the secondary school and that many social agencies must participate in the life adjustment of boys and girls. However, the many statements of educational aims resulting from the work of various commissions and committees throughout the history of American secondary education give a clear indication of the general move-

⁴ Henry Steele Commager, "A Historian Looks at the American High School," in *The High School in a New Era*, Francis S. Chase and Howard A. Anderson (eds.) (Chicago: The University of Chicago Press, 1958), p. 9.

ment toward a broad approach to education. All such statements of objectives with which we are familiar define the basic function of the school in terms of the life activities of the individuals comprising our society. In fact, there has been some movement in secondary education during the twentieth century to reorganize high schools as "community

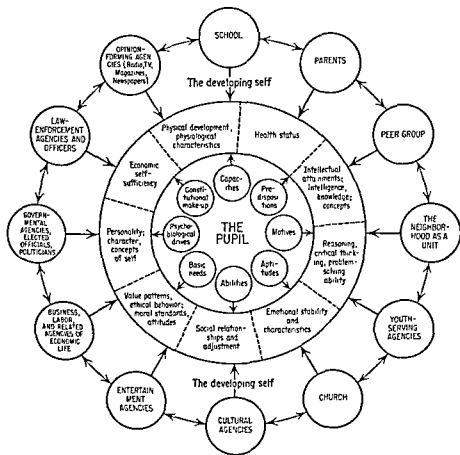


Figure 12. Factors Influencing the Development and Character of the Individual.

schools" as a step toward meeting students' need for help in the problem of induction into community life. This emphasis has included the development of various types of adult education programs; the expansion of the curriculum to include vocational courses that are directly related to occupations of the community; the organization of service activities designed to improve recreation, social work, health, and other phases of community life; and enrichment of the curriculum to include study of the community and use of community facilities. Schools which have

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codes of American life. The school has a definite responsibility in this connection.

SHOULD THE SECONDARY SCHOOLS SERVE ALL YOUTH?

Elsewhere this volume related the struggle of the American high school to become a school universally attended by youth of high school age. The triumph of education in this connection was signaled by the appearance in 1944 of the volume by the Educational Policies Commission entitled *Education for All American Youth*. The fact that almost 90 per cent of youth of high school age are now enrolled in our schools indicates that we have almost, but not quite, actually achieved universal secondary education in the United States. Nevertheless, in the 1950's many critics of secondary education raised a question as to whether it was appropriate for the high school to attempt to provide an education for all youth of secondary school age. In some communities, critics of the inadequate job the high schools were purported to be doing argued that compulsory education was to blame. Some would reduce the age of compulsory attendance and others would work toward the elimination from high school of boys and girls who did not achieve a satisfactory standard. Of course, for many years, there has been a feeling, even on the part of high school teachers, that boys and girls in high school who wasted their time or who, because of lack of ability, failed in the academic subjects should be shifted to vocational types of programs or to institutions other than the public secondary schools. Dropouts and work permits, of course, have partially achieved the objective that these persons seek.

Chapter 3 noted that some critics of the alleged "anti-intellectualism" of the high school would introduce into American secondary education the practice of uniform examinations at a relatively early age so as to eliminate from the academic high school program those who could not meet arbitrary standards. In effect, this issue is simply a revival of the continuing struggle over universal secondary education in the United States. In our own judgment, we would be moving backward very greatly in the democratic tradition of American education if secondary education were deliberately denied to American youth, regardless of their ability or socioeconomic status.

Teachers are confronted with this issue many times during their planning for secondary school youth. The teacher who believes that the secondary school program should be highly selective, and does not actually accept universal secondary education, can find many ways of discouraging boys and girls from continuing their careers in high school. By rigorous examinations and high standards of grading, by failure to give special help and attention to slow-learning pupils, and by similar

TABLE 7. "How We Live Together Democratically" (Continued)

Contributions of Subject-Matter Fields		
Closely Integrated Concepts: Social Studies, Geography, and Science	Contributory Activities:	
	English	Art
tation as a result of the American Revolution		
20. Geographical peculiarities of the North American continent fostered a new emphasis on individual freedom	"Into the Shakes" "Lost in the Apple Cave" "Johnny Applesseed" "In the Wilderness"	20. Tempera posters depicting phases of individual freedom*
21. We are the beneficiaries of a great heritage of freedom. It is our responsibility to maintain and extend it	Poetry "The Flag Goes By" (Bennett) "America" (Smith) "Star-Spangled Banner" (Key)	21. Plan assembly program, using slides on architectural design, showing early and modern ideas in contrast*
22. Social democracy is a natural extension of governmental democracy	"America for Me" (Van Dyke)	22. Sketches of interior and exterior (typical homes for average incomes common in our democracy)*
23. Modern science enjoys, in democratic societies, unprecedented freedom to experiment and to develop principles and processes for the benefit of society as a whole		23. Experimenting with color minglings, decorative paper, or finger paint to be used as book cover*
24. In totalitarian societies science is hampered by governmental and ideological restrictions		24. Exacting drawings involving perspective or different areas to illustrate restrictive nature of some art experiences*
25. Recent efforts to restrict freedom of choice, speech, and scientific experimentation must be resisted if our democracy is to survive		25. Outdoor sketching and painting involving modifications and showing freedom on the part of the pupil*
26. Modern methods of communication and transportation have revolutionized certain geographical concepts, such as those dealing with mapmaking, distance, natural resources, etc.		26. Design and painting of mural to illustrate old and modern modes of communication*

* Individual activity.

* Initiated individually, developed as group.

* Group work.

and to what extent art can fit into the "core" scheme. In studying the outline of proposed activities, it may be well to ask whether the art experiences are valid or not; whether they show proper balance between graphic and three-dimensional work; whether they provide for individual effort as well as for group participation and contacts; and whether they are limiting in terms of media and related processes.

It should be borne in mind that in the program under examination, as in all core programs, all seventh-grade children were involved. The talented in art and those with meager endowment, those who had an interest in the unit as well as those who had no positive interest, boys as well as girls, all needed to be organized and stimulated for creative action.

In a core situation the pupils gather a great deal of related information, do some research, and often engage in a fair amount of experimentation prior to undertaking any art activity. It is hardly logical to discount the totality of those experiences as being irrelevant to creative outcomes.

Typical junior-high-school boys and girls have a high degree of critical awareness. Theirs is a questioning age. If it is possible to reach them and to help them develop as they should, the approach may be judged successful. If growth can be aided by way of core, or the integrated program, or by way of an independently organized program in art, the chief purposes of education will have been fulfilled.

The merits of core teaching as well as its defects should be assessed on the basis of experimental evidence rather than on prejudicial grounds. Perhaps the best approach for the doubting mind is to visit core situations and discuss its possibilities with art coordinators and teachers who have learned through experience.

THE BALANCED PROGRAM

One last qualification with regard to the spirit of the art program, regardless of its organizational form, is that it should have balance. Much recent literature in the field of art education has concerned itself with drawing and painting. Nearly all the reported experimental studies have dealt exclusively with graphic manifestations of creative expression. Furthermore, they have drawn conclusions which, even though applicable to the subjects covered by the studies, have nevertheless been generalized

338 *in their implications. Obviously, such erroneous use of data has not strengthened art as a developmental area in education; in fact it may have done harm.*

Art education for *all* the children of *all* the people involves more than painting. Indeed, any discussion of the legitimate place of art in the curriculum, of its developmental and therapeutic claims, or of its function as a leisure-time pursuit must admit of many forms.

Particularly as concerns the junior high school, it should be observed that most children become absorbed in the "making" of things. It may be due to a larger assurance of success and, therefore, of satisfaction in accomplishment through the crafts. It is for this reason that the activities suggested in the preceding pages have not neglected experiences in three-dimensional design.

An examination of the available data on the staggering number of dropouts from school during and at the end of the junior high school is *convincing evidence that retention may be improved if education as a whole, and art education, during the early adolescent years can be conceived more broadly. Only then will it reach the larger numbers, be they capable of painting or not. Another fact worth noting is that often the boys or girls whose interests have waned because of inability in graphic expression find themselves through experiences with wood, leather, jewelry, weaving, carving, and other art forms. Finally, if art education is to function in the lives of junior-high-school pupils, its offerings must be as wide as the avowed sympathies for these young people who are groping to find themselves.*

INTERACTION BETWEEN THEORY AND PRACTICE

There is slight newness claimed for the art activities suggested; teachers of experience have known of them for a long time. The chief reason for their inclusion is that they may serve as starting points for adequate organization. The true value of art activities is realized only if implemented, not perfunctorily, but in the light of their affective power in the creative development of pupils.

No amount of theorizing will ever produce integrated lives. Sound conceptualization, appreciation, reflective thinking, perceptual growth, and other aspects of creativity are desirable ends which may be achieved only as teachers plan to help pupils resolve intrapersonal conflicts and

other problems which may otherwise cause discord in living and learning.

Therefore, the plea made in Chapter 4 regarding the necessity for interaction between theory and practice, and the importance of having a clear concept of method and a clear purpose in teaching, are reemphasized at this point.

SUMMARY

In this chapter an attempt has been made to show the critical nature of the junior-high-school years. The problems of early adolescence arise from the fact that pupils are on their way toward maturity in a number of ways. Therefore, many conflicts and perplexities arise. Above all, pupils need guidance.

The characteristics of early and middle adolescence reveal that each child is a study in contrasts. He may be a grown-up in some ways, and in other ways he is still a child; he is growing rapidly in his physical body, and that very fact makes him appear somewhat uncoordinated; or he may appear almost an adult, yet his emotions may indicate inner conflict. But such conflict can be resolved through sympathetic help on the part of teachers so that pupils learn to solve their problems and gain new outlooks.

The importance of understanding early and middle adolescents is paramount because for many pupils the junior high school is the end of formal education. Retention of these pupils in school can be measurably helped through sympathy, constructive guidance in meaningful activities, and a discovery of pupil tendencies.

In art education, graphic expression seems to subside for awhile; a balanced program which includes working with materials as well as picture making may afford a measure of success for the pupil and, consequently, an adjustment to the conditions of growth. The ninth grade appears to be the turning point. At that age, those who are successful in the crisis continue to show harmonization and progress normally. Some fall by the wayside, are unhappy, and constitute the continuing problem for the school and for parents.

The characteristics of a good junior-high-school program show balance of activities, variety of media, experimentation in technics, increased attention to the product, and the encouragement of a personal style.

TABLE 8. General Creative Expectancies in the Junior High School

		Grades		
		7	8	9
The Graphic Symbol	This period of growth is notably one of apparent contradictions and regression. Wide variety in success and rate of growth must be expected. Low ebb falls at ninth-grade level, but ninth grade is also a high point of resurgence. The symbol reflects the child artist and his reactions to his environment. Insecurity is chief obstacle. Fluctuation is typical.			
	Growth in knowledge and general awareness in contrast to disparity in ability are noted as pupils advance from seventh to ninth grade. Experimentation continues, however, even if not successful.	X	X	X
	"Realism" of a sort displaces intuitive drawing and causes dissatisfaction until the new and personal symbol is found.	X	X	X
	Portrait, still life, and landscape become important art interests.	X	X	
	Major problems are perspective, foreshortening, proportions, and composition. In middle adolescence many overcome these difficulties and begin to develop personal styles.	X	X	
	Recourse to simplification or "stylization" is common during early adolescence. Composition and design are almost completely ignored. Later adolescents often overcome these problems satisfactorily.	X	X	
Manipulation and Control Materials and Tools	Pupils are capable of using a variety of materials and tools for conscious experimentation. This ability continues to grow as pupils mature.	X	X	X
	Physical control and coordination have reached a reasonable level. Pupils are able to use small tools for cutting, carving, sawing, weaving, etc. Small power tools may be used under guidance.	X	X	X
Art Elements and Principles	Color media are handled with a fair degree of ease. Pupils are able to control medium for gradation, flat areas, textural, and other effects. Control reaches a high degree by ninth grade.	X	X	X
	Line, form, texture, area, and dark and light begin to be used with increased purpose and control. Physical control permits thick, thin, wide, narrow, large, small, and other visual or manipulative qualities.	X	X	X

TABLE 8. General Creative Expectancies in the Junior High School (*Continued*)

		Grades		
		7	8	9
Design	Surface decoration, creation of motifs, cease to be accidental and become controlled toward significance. Designing with materials becomes easier and more enjoyable with physical growth.	X	X	X
Processes and Techniques	Growth in control accentuates desire to "know how"; processes interest junior-high-school pupils. Mastery of ways of accomplishing things increases. Printing processes, the creation of techniques, combining materials, are welcome challenges.		X	X
Product	Ability to control materials and tools is accompanied by desire to produce more "real" things. Construction, appearance, organization, and even utility come to the fore as pupils advance from grade to grade. Ability to conceive ideas, to organize, to see details and differences, is at a high peak and should be encouraged.	X	X	X
Growth of Meaning	Increased physical ability aids pupils to express various meanings. Tools and materials become important in the achievement of desired results. Variety is desirable.		X	X
Materials and Tools				
Art Elements and Principles	The significance of color is at first largely for realistic rendering. In design, its meaning is largely subjective.		X	X
	Interest in theater, costume, commercial design, and crafts brings about symbolic and decorative use of color.		X	X
	Line, form, color, texture, area, and dark and light assume meaning: action, "feel," space, distance, and mood. Greater control permits the use of elements in purposeful ways and to express ideas. Balance, rhythm, transition, and unity acquire meaning and are used to convey thoughts.	X	X	X
Design	Three- and two-dimensional design gain in significance as pupils realize their application; they are "real" in the sense of purpose. The vocational, exploratory thinking of pupils is reflected in the work. Crafts are enjoyed because they have a function.	X	X	X
Processes and Techniques	Ability to mix materials, to handle tools, to follow through a process, is enhanced by curiosity and exploratory desires. Pupils "find out," invent, create own techniques to achieve something. Block printing, stenciling, celluloid etching, crayon resist techniques, and problems in modeling and painting are challenging because they lead to mastery. Middle adolescents tend to mimic the techniques of known	X	X	X

TABLE 8. General Creative Expectancies in the Junior High School (*Continued*)

		Grades		
		7	8	9
	artists; this fact needs careful guidance and encouragement of personal expression.			
Product	Junior-high-school pupils require a reason for doing and making. The product becomes increasingly important to them. Guiding according to inclination and interest will result in confidence, self-respect, and satisfaction. They set high standards for themselves.	X	X	
Understanding Space and Form	Seventh-grade pupils are not obviously concerned with space and form in composition. By the end of eighth grade and surely by ninth grade some will show keen awareness of plane and form and grow measurably from that point on. Overlapping, variety of shapes, and dark and light become meaningful. Perspective, proportions, and the use of art elements are consciously used to gain desired effects by ninth grade and upward. Teachers should encourage "expressionistic" modes in order to encourage the solution of these problems which hold the interests of pupils.	X	X	
Change of Concepts Social Life	As confidence is regained and problems of growth are solved, pupils widen their artistic concepts, technically and in terms of subject matter. Seventh-graders continue to be interested in themselves, family, and a few friends. As the circle widens, young adolescents become interested in social aspects of living and in adventure. Music and poetry are often used as springboards for interpreting art forms.	X	X	
Community	Community problems, social issues, and vocations appear as subject interest of late eighth-graders and most of those in the ninth grade and upward. Differentiation in subjects selected by boys and girls is noted.	X	X	
Art in General	Abstract design and art problems for their own sake begin to interest pupils of ninth grade and beyond because of relationships to uses in industrial or commercial purposes. Vocation is uppermost in their mind.			X
Vocation	New sense of self, interest in school and community, encourage some forms of commercial design and lettering. Campaigns, slogans, club activities are good motivations.	X	X	
	Humor appeals to boys from eighth grade upward, as seen in interest in cartooning or other forms of exaggeration. Later, this interest may turn to serious interpretations of new-found truths in contrast to legend.	X	X	

These characteristics would be true of a traditional organization, in a unit approach, or in any modification of the core pattern.

The summary of normal expectancies for the junior-high-school level points up the major fluctuations in creative unfolding. The most important task of the teacher would seem to be the guidance of pupils in learning to recognize their problems, and guidance in finding ways of solving problems to the end that outlooks may be improved and a degree of harmonization achieved.

For Discussion and Activity

1. Make an inventory of the causes that affect the behavior of junior-high-school pupils and in the light of the findings suggest ways of alleviating the situation as it may exist in the classroom. Discuss this problem with your group.
2. By arrangement, visit a junior-high-school class for the purpose of observing (1) the general attitude of pupils, and (2) the classroom teacher's handling of situations as they arise. Discuss with your group what you have observed.
3. From the literature available in the curriculum laboratory or in the general library discover what activities and what approaches are suggested for meeting the needs listed on pages 308-316.
4. As a general project, develop an art-curriculum guide for a junior high school embracing grades seven, eight, and nine and a total population of 1000 students. Check your curriculum guide with the directions discussed on pages 318-323.
5. How do you interpret the general decline of interest in art at the junior-high-school level? What causes it? Is it unavoidable? Discuss ways in which the situation may be improved.
6. How would you teach art principles and elements in the junior high school? Make specific recommendations and submit them to group analysis.
7. What place should the crafts have in the junior high school? Discuss the subject from the standpoint of the nature of the adolescent.
8. What are the arguments for and against a "core" program in the junior high school? Is it detrimental to the art program? Debate the question and attempt to summarize the issues.
9. In view of the nature of the junior-high-school pupil, his needs, and his problems, to what extent should technics be emphasized in art?
10. What proposals can you make to ensure that the general knowledge and appreciation of art are effective at this level of education? Pool the ideas of the entire group and examine critically.

For Further Reading

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- Mendelowitz, Daniel, *Children Are Artists*, Stanford, Calif., Stanford University Press, 1953, Chapter VI.
- Rannells, Edward W., *Art Education in the Junior High School*, Lexington, University of Kentucky, College of Education, 1946, Chapters I, II, IV, V.
- Winslow, Leon L., *The Integrated School Art Program*, rev. ed., New York, McGraw-Hill Book Company, 1949, Chapter VI.
- Ziegfeld, Edwin (ed.), *Education and Art, A Symposium*, Paris, UNESCO, 1953, Section II, pp. 46-49.

ART EDUCATION IN THE SENIOR HIGH SCHOOL

Because the crisis of adolescence is connected with bodily, as well as with emotional changes, we deal here with a complex crisis in which body, emotions, and mind have to adjust to a new situation. Indeed, we can, therefore, say that this is an *important period of decision* in human development.

Viktor Lowenfeld,
Creative and Mental Growth

THE AMERICAN HIGH SCHOOL

EVOLUTION AND GROWTH

IN THE PREVALENT PATTERN OF SECONDARY EDUCATION, EXCEPT FOR THE variations noted at the beginning of the previous chapter, the senior high school includes the tenth, eleventh, and twelfth years of schooling. In general, boys and girls of this age group are in the full swing of adolescence. Many of them are in late adolescence, a few have reached maturity, and, of course, some linger in their maturation. Normally, these youths are between the ages of 15 and 18, although variations may be found even in this chronological span.

The senior-high-school population has grown tremendously since its introduction in the scheme of American public education. The statistics on this point are revealing and have definite implications for education in general and for art education. They will be noted in the development of this chapter.

The steady rise of the birth rate that began in the early forties and continues upward, is now making itself felt at this level of education. It follows that a *continuing expansion* of the high school must be anticipated and that plans need to be made to meet the larger enrollments and educational demands. The statistics on this condition are offered in Table 9.

TABLE 9. High-School Enrollment Projected to 1966-1967, Grades Nine Through Twelve

1929-30	4,740,000	1956-57	7,144,885
1939-40	7,059,000	1957-58	7,665,416
1945-46	6,187,000	1958-59	8,020,043
1947-48	6,255,000	1959-60	8,222,915
1949-50	6,379,000	1960-61	8,617,388
1950-51	6,493,000	1961-62	9,226,125
1951-52	6,518,000	1962-63	9,821,158
1952-53	6,619,000	1963-64	10,483,446
1953-54	6,291,834	1964-65	10,734,443
1954-55	6,478,431	1965-66	10,750,217
1955-56	6,734,261	1966-67	10,979,044

SOURCE: Basic data from United States Office of Education.

EDUCATION FOR ALL AMERICAN YOUTH

Population growth is but one phase of the problem. Other equally important aspects arise from the changing character of the secondary school. The broadening of its scope and the widening of its services to youth and to the nation have resulted from new social and economic needs.

It should be realized that the secondary-school population was at first a very select one. Over the years it has slowly grown to include all youths who care to avail themselves of an education beyond the elementary grades. This extension of opportunity is, of course, in tune with the principle of universality inherent in American education which was discussed in the first chapter of this book. However, with the extension of opportunity there has also followed a widening of the scope and the inevitable alteration of the nature of the American high school. It is no longer an institution for the preparation of an elite to enter college or some other professional school. Today it is an institution that seeks to meet the varied needs of young people who wish to enter fields such as commerce, industrial arts, homemaking, and vocational agriculture. For

many it is simply general citizenship education, and for a smaller but growing group it serves as preparatory to college entrance. In other words, the high school of today is a far cry from the Latin Grammar School of Boston in 1635, or of the first public high school of 1821.

The Changing Curriculum

Just as the types of curriculums have gradually become numerous, so have the course offerings. Each curriculum has its own major and minor emphases; therefore, the originally narrow range of subjects has become very wide. Through administrative adjustments most courses are made available to all pupils who can profit by them within the time limitations and the scope of the curricula chosen by pupils.

Another interesting development has taken place simultaneously. Colleges and universities that previously held to time-honored admission requirements have broadened their pattern, although scholarship is still the basis for admission. In addition, most colleges have retained the traditional liberal-arts curriculum but have ventured into vocational preparation. In consequence, more young men and women are enabled to go to college to prepare for their life careers. Thus, the broadening of senior-high-school offerings to meet the varied needs of a fast-growing population, as well as a higher appreciation of education, have been followed by parallel broadening of college programs. It may be said quite definitely that today it is possible, for anyone who so desires and is able to meet the flexible admissions requirements, to secure a college education. As a matter of fact, the extension of the senior high school by a two-year period, referred to as the junior college, is becoming a common expansion of public education, although there are at present a fair number of private institutions of this type. In many parts of the country it is the accepted pattern. The junior college serves, in general, two purposes: the first may be terminal preparation for skilled service in some phase of work; the second is general education for subsequent advanced study in a senior college and eventually in professional schools. Usually, local needs determine the direction of the junior college.

THE IDEA OF GENERAL EDUCATION

This brief statement on the evolution and growth of the senior high school furnishes an overview of a vastly expanded educational opportunity for youth. It makes it clear that the nature of the educational pro-

gram has also changed. Its character and its functions have been directed toward the new socioeconomic needs of the American people and of youth in particular.

Modern living as a whole, modern technology, the growth of communities, the rise in the birth rate, the highly diversified fields of labor, as well as the demands for newer services, are reflected in higher standards of living. This fact indicates the necessity for the further enlightenment essential in an evolving democratic social order and has suggested a higher level of education for all. At the same time, the improving working conditions of people, the broadening interests which result from greater leisure, and economic well-being, are evidenced in an increased desire and a keener appreciation for extended education.

The changing character of American life was early sensed in education. Long ago, under the leadership of former President Harper and later under the militant guidance of President Hutchins, the University of Chicago embarked on an educational adventure that had repercussions all over the nation. In time, and more particularly during the last decade, the movement known as general education has occupied a central position in curriculum thinking. At the secondary-school level, it found ready allies because of the social and economic conditions referred to above, as well as in the matured sensitiveness of school administrators who were conversant with local thinking and local conditions.

A great deal has been written and said concerning general education. Much debate has ensued with regard to its meaning, its scope, its extent, and its administration. This healthy concern will undoubtedly continue for sometime to come. Meanwhile, a liberalized public education is answering the needs of the people at the local level.

For purposes of clarity, general education is here defined as that body of knowledges, those areas of culture, and those experiences which should become the possession of all citizens for the attainment of the aims of a democratic society. To realize the further implications of the term *general*, it is important to contrast it with the term *particular* or *special*. All individuals need certain specific knowledges and training to become skilled laborers, technicians, or professional workers. But general education is desired for all, even though a part of basic preparation goes above and beyond it. The common concerns of all people center around work, family life, the community, worship, and leisure. These in turn give

rise to the ideals, the values, and the aspirations of all men. Granting that man needs specific training to earn his daily bread, it must be borne in mind that he desperately needs a general education which will enrich his daily life and make it bearable in the face of the standardization, the regimentation, and the automation of present civilization.

Purposes of the Senior High School

Another aspect of general education stresses the cultural achievements of the present and of the past. These, properly understood, are the basis of current progress and a stimulus for future advance. The preservation and extension of the cultural heritage of the nation thus become a significant function of public education, especially at the secondary-school level.

The purposes of the modern senior high school would seem to be these:

1. To continue the program of education of every youth in those fields and subjects chosen by them by reason of prevocational interests, personal abilities, and felt ideals or goals.
2. To furnish a broad base of general education for all youth, regardless of special, subsequent preparation, to achieve the desirable enrichment of life for all citizens of a democracy.
3. To provide those areas of education which have specific meaning in terms of later preparation for the fields of work chosen by individual pupils.
4. To offer opportunities, curricular and cocurricular, so that all youth may learn, exercise, and master the ways of democracy.

Integration as Major Aim

Since the senior-high-school years represent the last opportunity in formal education on the part of millions of American youths, it is obvious that the central aim of all education must find its fulfillment at this point.

Reflected in the four purposes of the senior high school listed above, one finds the major aim to be the integrated personalities of young people. Concepts, knowledges, techniques, and appreciations, whether through activities or the more formal classroom procedures, are merged into the single purpose: wholeness of thinking and action. The meaning of integration and the evolution of concepts in American education, including parallel development in art education, have been fully discussed in

Chapter 4. The frequent references to these two points should serve as reminders to the teacher or the student of art education that the ultimate task is not the teaching of subject matter but of growing young people.

Specifically, what is it that is to be integrated? At this level of schooling, young men and women have a pretty clear idea of what they want from life; their development is approaching complete maturity. Therefore, it is reasonable for teachers to expect that pupils be socially and mentally sensitive to problems. These may be problems other than art, yet through art an approach can and should be made to aid this sensing. By now, it is also true that young people have gained a good deal of knowledge and concepts, and therefore should have a fluency of ideas even at the hypothetical level. Problems of housing, for instance, will involve more than a *house*; they will involve the sociological concepts of human beings, the need for refining surroundings, sanitary, recreational, and cultural facilities. When students are not just making a model of a house but have thought out the problem as a whole, then they are capable of handling ideas at the integrative level. But, more than that, they should be guided into making careful analyses of possible solutions to the problems and eventually reach a synthesis of what they find. Originality, or capacity to create, will then suggest what can be adapted and what may be modified for a successful solution of the problem.

What has been said about housing as a problem can be applied to other areas of art activity. The point is that *just making things has little value*. When concepts enter the picture, approximately as described, integrative or reflective teaching-learning takes place and both teacher and pupil will have gained. The activities suggested on pages 372-378 may be treated in this manner, although the chief purpose of the suggestions is to indicate that art experiences may be geared to fulfill purposes that focus either on the individual or on other educational goals. Yet the method of achieving the goal is what matters most.

THE STATUS OF ART EDUCATION IN HIGH SCHOOLS

DISPARITY BETWEEN PHILOSOPHY AND PRACTICE

From what has been stated so far concerning the growth, prevalent point of view, and purposes of secondary education at the upper levels,



A DIVERSIFIED PROGRAM is advisable in senior high school. Later adolescents think seriously about vocation, marriage, and life in general but their needs and aspirations differ widely. A diversified program is also better administered in elective classes (Senior High School, Reading, Pa.).

one might anticipate that art education is a well-established area in senior high schools. Such is not the case. Therefore, art educators and secondary-school administrators still have a gigantic task before them.

Much lip service is given to the meaning of creative activities in senior high schools, especially by secondary educators. The changing emphases in senior-high-school programs, the popular demand for art at the adult level, and the insistence that education must seek to integrate are signs that raise the hope that what is being accomplished at the elementary-school levels and even at the junior-high-school levels may presently manifest itself in the senior high schools and in the public junior colleges. A survey of art programs today, however, discloses that most small high schools do not offer art. In medium-sized school systems, art is offered on an elective basis. In large schools, the elective system also prevails,

although certain high schools have more elaborate offerings that range from the elective system to fully accredited "major" curriculums.¹ The overall picture, nevertheless, indicates that the vast majority of senior-high-school pupils are denied any appreciable art opportunity beyond the junior-high-school years.

An even more serious situation prevails with regard to the elective scheme where it exists. Most high schools, large or small, permit students to elect art if it fits into their schedule, or during free or study periods. This procedure generates two inimical situations: the first is that barely 10 percent² of high-school students can avail themselves of art offerings; the second, and more serious, is that in any given period the art teacher may be faced with a group of students ranging from the tenth to the twelfth year. Some pupils come with prior experience in art, some with little background, and some without experience since elementary school, or at best not since the eighth or ninth grade.

Even though art has the virtue of individualizing, and even though subject-matter sequence as such has little validity in art, it nevertheless remains that the art teacher is faced with an extremely complex situation. Grade and age differences, the naturally wide range in individual growth and potentiality, the usual problems inherent in heterogeneous groups, and the necessity of providing a variety of materials and equipment required by the diversity of pupil interests—all these present a bewildering condition. It is to the credit of high-school teachers of art that much is accomplished in spite of these handicaps. Yet it is morally and professionally unwise for art educators to continue to close their eyes to the situation.

Inferences from American Education

It should be understood that what is stated above refers to the general situation. There are hundreds of high schools where enlightened and sincerely interested administrators, together with professionally minded art teachers, have solved many of the problems cited. As a result, most

¹ Baltimore, Newark, and New York City are among them.

² Edwin Ziegfeld, "Art in the Secondary Program," in *Art Education Today, 1951-52*, New York, Teachers College, Columbia University, 1952, p. 21.

art educators speak and write from the better vantage point in the hope that secondary-school administrators everywhere may accomplish as much in their local situations.

But in order that the art teacher or consultant may improve the physical as well as the developmental situation, it is important to marshal the most valid points of view available.

What are the inferences of education for all American youth? Of the changing concepts and purposes of the senior high school? What is the function of art education in the preservation and extension of the culture? What is the function of art education in a democratic social order? Finally, one may ask, what is the meaning of art education for the individual citizen?

It will be recognized that the answers to the questions just advanced are not simply academic; they are inherent in the character of American education as a whole. In a sense, these issues were considered as axiomatic at the very outset (see Chapter 1). However, they are reconsidered here in order to focus attention on the senior-high-school art program.

ART FOR ALL AMERICAN YOUTH

If the validity of the principle of universality of opportunity in education is to be upheld, it is difficult to deny to senior-high-school youths who desire it the opportunity to develop their talents or to enrich their lives through art. Those who select to pursue commercial subjects or industrial arts, homemaking, or other fields are generally given ample opportunity. All concerned with the education of youth in a constantly changing society and amidst increasingly improved standards of living cannot fail to see the ramifications of art in the myriad facets of life. To serve all youth compels the secondary educator and administrator to reexamine the functions of the institution in terms of the society which supports it. It is for this reason that the claims of art education for young people of this level are briefly restated hereafter and commented upon. The effort is, unequivocally, to point out wherein the average senior high school fails to serve *all*. Later on, a similar effort is made to find ways and methods of organization for the attainment of the principle of universality of opportunity in so far as art education is concerned.

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354 How Art Serves Youth

From the standpoint of vocational worth alone, art offers unlimited possibilities. Therefore, for practical reasons art should not need justification. A study of art careers¹ reveals the many vocations which art opens up to young people who are prepared to enter them. But the avocational aspects of art are even more impressive. If secondary education truly seeks to enrich life, to provide for worthy leisure, to promote emotional harmony, and to aid in personal adjustment, then it cannot deny boys and girls of this age level creative experiences as well as the sheer opportunity to enjoy art.

A review of the purposes of the senior high school indicates that it is a continuing program through which individuals seek to achieve their goals by self-discovery and self-improvement. The large number of children who emerge from the struggle of early adolescence with ability in art and a genuine appreciation of it are totally deprived of these benefits to themselves and society whenever further provision for creative activities are minimized. Conversely, continuation and enhancement of such opportunities may lead many to find themselves, and will actually function as a way toward the general education envisioned for all citizens. Higher standards of taste, of the level of living, for consumership, and of intelligent membership in communal life are the likely by-products of creative experiencing.

A further look at the purposes of the senior high school indicates that beyond curriculum offerings there are many cocurricular activities which automatically and continually involve art. Among these are the school assembly, dramatic productions, Patron's Day, school campaigns, and many other similar school-wide enterprises. When these activities are capitalized upon, they involve large numbers of pupils in the implementation and in the final outcome. However, if the senior high school is to have these enrichments, it goes without saying that an art program is assumed. The stronger the program and the wider the opportunities for youth to participate in it, the more successful will be the school-wide activities.

A fact of major significance is that American culture cannot advance

¹ Elizabeth McCousland, *Careers in the Arts—Fine and Applied*, New York, The John Day Company, 1950.

unless the schools seek out the talented in all fields: science, commerce, and the arts. But the concern of this discussion is with art; therefore, it seems proper to stress the necessity of recognizing the talented in art at the senior-high-school level. It is largely from the high schools that youths with marked abilities will go into the fields of art teaching, painting, sculpture, architecture, industrial design, and the many forms of commercial art. Furthermore, there is hardly an institution of higher education today, whether an art school, college, or university, that does not require an acceptable high-school record as prerequisite for admission. This is sufficient reason for providing art experience, as well as other experiences, for those who will enter the liberal professions. The culture of the nation and its advancement in many directions make it incumbent upon the public high school to make adequate provision for such furtherance through the creative education of youths.

Recent developments in education and, obviously, in art recognize the developmental factors inherent in certain educational experiences. It is an *uncontested fact that art activities hold vast potentialities for individual growth*. In addition, democracy believes in equal educational opportunity for all, although equal opportunity does not mean equal education but, rather, education by which an individual may profit. At this level, the tendencies, abilities, and preferences of students are pretty well delineated; therefore, those who can profit most through an art education should be given full opportunity.

If the philosophy of American education and of its socioeconomic beliefs are to be fully achieved, the arguments advanced point to the necessity of well-planned art programs at the senior-high-school level, which is the threshold to active citizenship.

CONSIDERATIONS AFFECTING THE ORGANIZATION OF ART PROGRAMS

PSYCHOLOGICAL FACTORS

By inference and by direct statement it has been contended that art education at the high-school level is both the birthright of every youth and a practical way of meeting the needs of society. Indeed, the high-school years are the fruitful years, the decisive years in young people's lives. Life to the high-school student is a serious undertaking. It means

356 vocation, family, citizenship, and a "place in the sun" in which individual worth and personal contribution count.

It is because of this youthful earnestness and sincerity of purpose that art education at this level must, likewise, be purposeful, appealing, and rewarding in terms of the present and of the immediate future. However, to plan with pupils of senior-high-school age calls for an understanding of their needs, characteristics, hopes, and capacities.

Nature of Late Adolescence

Not long ago, a group of art-education students were charged with the task of ascertaining from the literature of psychology as well as from firsthand observation what characteristics are typical of most high-school boys and girls. After much research and discussion they arrived at the list which follows. The list, they agreed, is not necessarily complete, nor is it applicable to all young people, but it is important as a general index to their nature. Most high-school students, they discovered, are:

1. Physically strong and active
2. Capable of emotional stability
3. Independent and self-assured
4. Endowed with highly creative powers
5. Experimentally minded
6. Self-motivated and self-assured
7. Capable of sustained concentration
8. Fond of precise and scientific work
9. Capable of adjusting to situations
10. Capable of careful planning
11. Interested in adult activities
12. Capable of intelligent cooperation
13. Aware of themselves as human entities
14. Idealistic about life and work⁴

When he considers the above listing of characteristics and those which might be added in the light of the highly heterogeneous nature of the senior-high-school population, the art teacher is at once aware of the tremendous opportunities ahead, and of the problems as well. The many references made regarding individual differences, and those relating to

⁴ Art Education at Work, *An Art Program for Secondary Schools*, Kutztown, Pa., State Teachers College, 1951, p. 12.

vocational, avocational, and general citizenship needs, further enhance the possibilities and the dangers involved in working with high-school pupils.

The Stage of Creative Renaissance

Psychologically, the senior-high-school pupil has emerged from the crisis of adolescence either as victor or as vanquished. In the crisis, he has either lost or gained a great deal of confidence in himself and others. He may have given up his creative attempts or may have gained new vigor and new vision. In either instance, however, he is a new creature. He is almost an adult, who must be treated as such and from whom much should be expected, with due consideration for his personality, which is by now fairly well established.

Creatively, this is the stage of renaissance. Those boys and girls with high endowment, having successfully gone through their natural cycle of development, may be identified as the "gifted" in each class. But there are many who are still growing and still groping and will soon find their proper place. All youths that may be classified as typical, with the usual exceptions, can perform acceptably in some form of art, with satisfying results, from their point of view at least.

Interest in vocations and the concern with life as a productive venture



EXPERIMENTAL APPROACHES are desirable at the senior-high-school level in view of the accumulated knowledge, the experiences, and the technical facility that many students have achieved (above, experimental painting, 10th grade, Rio Vista, Calif; below, portrait from life, Lincoln High School, Cleveland, Ohio).

may suggest to these youths the many art fields in which they may wish to engage: commercial art, fine arts, industrial design, costume and fashion design, the crafts, the theater arts, and other forms requiring an art background. For others, art should serve as the emotional stabilizer, the life-enriching element that, directly or indirectly, contributes to a firm moral and spiritual basis for abundant living.

Creative renaissance will manifest itself in many ways. Some ways may appear unrelated to a narrow interpretation of what constitutes art, but need to be nurtured and guided nevertheless. For example, the boy who has a high interest in art but little ability in performance may be a genius as organizer and leader. The girl whose sole interest is the feminine tendency toward costume design may be capable of holding together a group and seeing through a project in school dramatics which involves costuming and make-up. Boys and girls who may not be highly original as painters may be efficient members of a stage crew that is responsible for producing the scenery. The ramifications of the renaissance are indeed too many to enumerate. However, the wise teacher will discover, guide, nurture what is there, and bring it to full fruition as a contribution toward the ultimate integration of each individual.

NEED OF DIFFERENTIATION

All the facets of the late-adolescent personality (see Table 10) suggest possible curriculum directions that may be implemented if the needs of young people are to be met in spite of the many obstacles mentioned elsewhere. The obstacles themselves, as suggested at the beginning of the chapter, may well be regarded as challenges.

The teacher will realize at once that a uniform pattern for all pupils will not be effective. If anything, uniformity leads to the establishment of forms of imposed discipline, so inimical to creative experience. The heterogeneity of the pupils, on the other hand, suggest grouping by interest, grouping by prior art experience, or grouping on the basis of demonstrated ability. Such a situation will give the teacher an opportunity to put to work the idea of reflective teaching which was advocated in the discussion of method.

Grouping by interest will facilitate teaching through reduction of the problems of equipment and materials as well as by providing the teacher with time in which to focus attention on the real issue of teaching: con-

TABLE 10. Youth Faces Forward (Senior High School)
(Middle Adolescence to Adulthood)

Chief Characteristics	Major Interests	Significant Needs	Usual Responses	Effective Stimulation
1. Conscious control	1. Himself as an adult	1. Emotional security	1. Highly objective or subjective art response according to type	1. Self-motivation
2. Physical buoyancy and energy	2. Adults and their society	2. Adult acceptance	2. Cooperative	2. Art vocations
3. Analytical attitude toward life and art	3. Opposite sex	3. Responsibility	3. Accepts challenges	3. Community and school as a "workshop"
4. Critical judgment is high and growing	4. Processes and techniques	4. Confidence of adults (teachers, parents)	4. Self-assured	4. Life situations as subject matter
5. Emotional stability of marked degree	5. Emotional security	5. Attraction of opposite sex	5. Independent	
6. Consciousness of own abilities, interests, and limitations	6. Vocations	6. Challenging situations	6. Adjusts to situation	
7. Perception has developed almost to full capacity	7. Life and its relationships	7. Wholesome attitude toward self and own work	7. Idealistic toward life	
8. Resourcefulness	8. Logical planning and execution	8. Experimentation		
9. Individuality		9. Freedom to act, to decide		
10. Creative development high				

cepts, insights, and significant appreciations which may be the outcomes of a single experience area at one time. This type of grouping suggests physical arrangement of the studio into work areas; these may contribute to efficiency and may lead to fuller creative development. Many of the high-school buildings being erected today provide for such areas. In one school the all-purpose art laboratory is thoughtfully divided in half: one part of the laboratory is designed for painting, drawing, and other graphic activities; the other is equitably divided into metal, clay, and weaving and textile areas. Flexibility of arrangement to include other crafts, such as leather, papier-mâché, and basketry, demonstrates its distinct advantages over a "general" laboratory. But important though this compartmentalization is, it is even more important to stress that the idea of differentiation is recognized as an essential for the best development of an individual or of like-minded groups.

One of the most important aspects, often overlooked in the idea of differentiation by interest grouping, is its socializing effects. The meaning here is not to be misunderstood for its popular connotations. The procedure results in exchange of ideas, comparisons, mutual help in the solution of problems, learning by seeing and experimenting, and, above all, in group self-control. From the standpoint of democratic living, these results of the procedure are eminently desirable types of social living which should be fostered whenever possible. Actually, they are a chief cornerstone of the educational structure.

Teacher-Pupil Planning

A second direction that grows out of the needs of late adolescents is teacher-pupil planning. The virtues of this form of curriculum development have been touched upon elsewhere and its values in the growth of the pupil have been inferred throughout. In the present context, it should be related to the artistic unfolding of the individual pupil, whether gifted, otherwise atypical, or falling in the category of average. Even though several pupils may be working in the same interest center, it is conceivable that specific guidance will vary with each pupil in that group. At the same time, it is also conceivable that pupils with definite desires and corresponding abilities may wish to plan ahead, or more comprehensively. In such instances it is advisable to discuss the problem involved, set up hypotheses, explore the possibilities, analyze them, and

then proceed. In any case, the teacher is there to stimulate pupils in a manner that will produce a complete experience and one that will have involved reflective thinking.

Units of work, correlated activities, single experiences, group projects, personal contributions to group undertakings—all these are types of teacher-pupil planning in which each pupil's tendencies, needs, and aspirations may be fulfilled. The realities of the average high-school art laboratory and the scheduling problems referred to some time ago are not here minimized or overlooked. Yet, in spite of them, art teachers must continue to find ways of overcoming them and thus successfully solve those physical problems.

In a democratic society, preplanned, predigested, and preconceived programs are antagonistic to wholehearted personal or group participation. On the other hand, coöperative planning, digesting, and conceptualization become educative in the highest sense. Active and effective participation in social and communal life presupposes that the ways of democracy have been a continuous learning process from childhood to adulthood. Art activities, especially those that arise from human relationships and needs, seem to offer tremendous possibilities for coöperative learning. In turn, this practice is a prelude to creative participation in the life of the community.

Effective Stimulation

Of all the elements of method, not one is more significant at this level of growth than stimulation. The meanings and types of this central element in all good teaching have been stressed a number of times in this work. Yet it seems important to reiterate them and to relate them to the art expressions of senior-high-school students.

Not only are these pupils young adults who are eager to practice adult ways and receive adult consideration. They have also reached a high level of knowledge, and have achieved a sense of relationship and an ability to reason that cannot be overlooked. Stimulation at this level, therefore, is by far and large intrinsic in nature. Pupils know what they want, what they need, what they can or cannot do. They have fairly definite ideas about life, people, society, and their own aspirations with respect to all these.

Good stimulation will proceed largely on the basis of answers to *why*,

what, how, when, where. The art of questioning, properly employed, will bring out of pupils the answers to their art problems. On the other hand, successful stimulation presupposes that the teacher-pupil relationship is a complete and satisfying one.

By way of example: Is the proposed art experience meaningful to the pupil? Does he realize its potentialities and its problems? Does he sense the values of the experience to himself or to others? Does he understand the possible ways of handling the aspects of technic involved? Is the art experience significant to him in terms of his present interests and future ramifications? The questions, obviously, could continue indefinitely. The important point for teachers is a realization that good stimulation and motivation depend on the convictions which they arouse in the pupil. When the pupil has adequately answered his own questions, the way for creative action has been opened.

Lastly, on this point, it seems proper to epitomize by saying that coöperative planning is a way of evoking reactions, and that good motivation is a way of making purposes clear, for pupils as well as for teachers.

SUGGESTED ORGANIZATION OF THE PROGRAM

IMPORTANCE OF A REALISTIC APPROACH

The facts cited with regard to the present status of art education in the majority of American high schools and the problems that confront art teachers are realities that cannot be brushed aside. The ideal situation is a noble and desirable goal toward which all art educators must continually aspire and for which they must be willing to expend time, energy, and study.

However, the best-prepared teachers, the best-intentioned individuals, and the soundest plans will fail, thwart, and perhaps damage the steady progress of art education if a measure of realism is wanting. Administrative problems, finances, physical conditions, and above all the point of view of those who administer the program at the local level are some of the problems that must be faced. By facing them squarely, by working coöperatively, by constantly educating associates in other areas of education as well as parents and public, by persistent efforts along all these lines, art education at the high-school level will come nearer the ideal of the profession.

The general situation being as described, what are some ways of setting up an art program that will be of the utmost worth for boys and girls in the senior high school and, at the same time, point toward the ideal? What follows is in the nature of suggestions which may be interpreted and adapted to local situations, or as starting points.

Desirable Outcomes for All Pupils

It should be repeated that if the general aims of the American high school are to be properly implemented, it is obvious that certain basic provisions must be made for *all* youth. Art in the senior high school should be organized so that its inclusion in the total school program may touch the lives of all young people. To do so effectively, the program should be based on defensible grounds and on socially desirable goals. These goals are self-evident in the purposes of the senior high school as well as in the nature of the high-school pupil. For practical purposes the outcomes of the general organization and, therefore, the criteria for the selection of activities of an art program may be visualized in this manner:

- | | |
|-----------------------------------|---|
| 1. For the individual | <i>Maximum growth and development</i>
(Mental, creative, aesthetic, emotional, social, and physical) |
| 2. For effective social living | <i>Intelligent participation</i>
(Skills, knowledge, discrimination, ability to plan, ability to coöperate) |
| 3. For moral and spiritual growth | <i>Emotional harmony and sensitivity</i>
(Values, goals, appreciations, integrity, resourcefulness) |
| 4. For occupations | <i>Knowledge and proficiency</i>
(Skills, technics, processes, concepts) |
| 5. For leisure | <i>Buoyancy, versatility, resourcefulness</i>
(Ability to do, appreciations, sound mental health, inner resources) |

General Art for All

On page 366 two possible ways of organizing the art program are proposed. Unquestionably there are other ways; therefore, those suggested may serve as points of departure. The two plans indicate what is considered minimal for all, what is desirable for most pupils, and what should be provided for those who possess a high degree of ability and

362 *what, how, when, where.* The art of questioning, properly employed, will bring out of pupils the answers to their art problems. On the other hand, successful stimulation presupposes that the teacher-pupil relationship is a complete and satisfying one.

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interest in creative work. Viewed from another angle, both plans incorporate the five desirable outcomes. These should prevail in any scheme of organization if art education is to permeate life and living at the senior-high-school level and in later social contacts. An examination of the

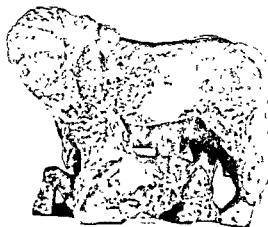
meanings implicit in the desirable outcomes will reveal the magnitude of the task as well as its feasibility when a modicum of organization is effected.

A general art course required of all students in the senior high school would result in heightened appreciation, sounder standards of taste, deepened interests, and the possible identification of those who should be guided into professional fields of art. General art would, furthermore, promote the growth of those personal qualities that education desires for all citizens. The home, the community, business, industry, religion, recreation, and the moral and spiritual resources needed by man are spheres of living that touch all youths. Properly organized, those areas could form a basis for general art activities.

The Art-Elective Area

It has been indicated that the current practice in senior high schools is to permit those students who so desire to elect art. But even if one were to agree with such a situation, its actual operation defeats the purpose.

As stated previously, if a pupil wishes to elect art he may do so whenever a "vacant" period appears on his otherwise predetermined schedule. As a result, the art teacher finds himself with groups of young



MATURE ART EXPRESSION is often encountered in senior high school. For some, art will be a vocation; for many, an avocation; for all, a way of understanding themselves and the world (above, water color, Senior High School, Seattle, Wash.; below, soapstone sculpture, Roosevelt Senior High School, Seattle, Wash.).

people who in addition to being different as individuals are also heterogeneous in their prior experience in art, grade, and maturity level.

The major fallacy of an elective system without prior or recent contact with art is that it makes the program only partially effective. Furthermore, it tends to demean art and to convey the notion that art has no standards. Worst of all, it continues the erroneous idea that because the art teacher works with individual pupils there is no need for continuity in the field. That notion is a remnant of the days when art educators were attempting to "sell" art to administrators and public. In their zeal, they established a precedent that would be unthinkable in music or in any of the academic fields. Growth of art interest in the schools suggests that the administration of art must be given new consideration. The present acceptance of the situation does not account for the dispersion of energy on the part of the teacher, the heightened emotional complications of an already diversified program, and the fact that what was intended as an opportunity for pupils is turned into a frustrating experience, especially for those students who need more guidance than is possible under the circumstances.

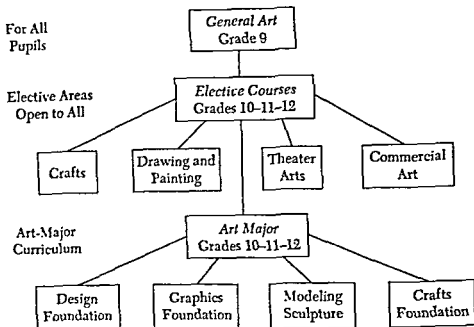
Ideally, general art should precede as the common ground for all. Then the elective area would function more adequately for pupils and more satisfactorily for teachers. Can this be done? The answer rests largely with enlightened administrators and resourceful art teachers who are willing to demonstrate the feasibility and worth of a more logical plan.

An encouraging example of how the present situation may be corrected is best illustrated by what was accomplished in one high school. The principal was approached by the art teacher with the suggestion that before the closing of school a survey be made through the homerooms to discover how many boys and girls planned to elect art the following fall. When the number of pupils so inclined was discovered, the principal planned the art schedule so that all pupils of the same grade who wished to elect art were scheduled for it together. Pupils who did not decide to elect art until fall were scheduled in the old manner, but within two years the problem of heterogeneous scheduling was reduced to a minimum.

However, even where conditions are favorable, it is important to consider the scope of the elective area for achievement of desirable goals.

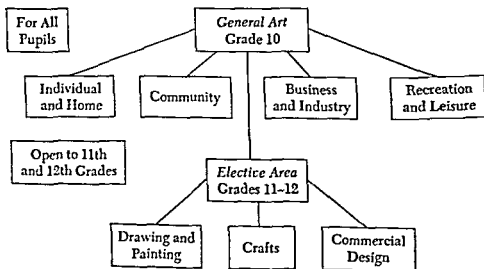
A POSSIBLE ORGANIZATION OF THE ART PROGRAM IN HIGH SCHOOLS

PLAN A



Plan A is comprehensive in nature and is adaptable to situations in most large or middle-sized schools which combine the ninth year with the senior high school. A continuity of interest and of the program is feasible under these circumstances. The interests of all are served through general art, the further interests of some through the elective area, and those of talented pupils through the art-major curriculum.

PLAN B



This type of organization represents a minimum offering in small high schools where the number of pupils and the teacher man power are limited. Here, art for daily living is stressed for all in the tenth grade. The elective area should permit all pupils who so choose to develop their gifts and deepen their appreciation through broad areas.

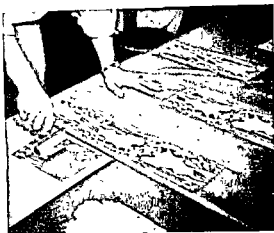
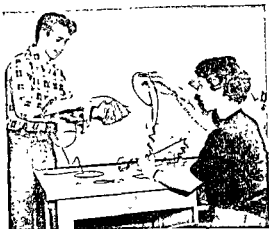
Bearing in mind the art interest, the increased abilities, and the creative tendencies of pupils concerned, elective art activities should be sufficiently broad to include a number of basic aspects. Reference to the proposed schemes of organization will show that in the more comprehensive Plan A the following interest centers are suggested: crafts, drawing and painting, theater arts, and commercial art. Even a minor breakdown of each center will yield a vast array of possible art experiences. A balanced program, personal interest of pupils, and the needs of the school and the community will serve as guiding principles in the determination of experiences that may be undertaken most effectively for the development of the pupils involved. Plan B assumes that physical facilities as well as pupil enrollment suggest a less-elaborate program with these interest centers listed: drawing and painting, the crafts, and commercial design. Here again, the possible variations within each center are innumerable. In both proposals differentiation and interest grouping are possible within each broad field of the visual arts.

THE MAJOR ART CURRICULUM

Several recent studies dealing with general education and with secondary education point out quite forcefully the fallacy of a high degree of specialization at the secondary-school level. In addition to the educational reasons for such a position, there are the implications of socioeconomic changes that have taken place within the last quarter-century. Altogether these changes have brought about greater leisure for all, thus deferring the necessity of young people going to work at an early age. Furthermore, there is at present a heightened social consciousness of the value of normal development for all youth and a recognition of the fact that a broad general education is a more effective basis for later development. The suggestion of a major art sequence in high school is, therefore, not only *a means of extending the art program but a way of meeting newer social needs and of saving talent.*

Breadth and Depth

What, then, should be the nature of the art-curriculum major? It should first of all make provision for education in the communication arts, such as written and spoken English and literature. Then it should offer the basic sciences and social studies. Beyond these broad elements of general



DESIGN APPEALS to many who are not interested in painting or the graphic arts. An effective program should include work in a variety of crafts. The processes involved in them, as well as the end product, are satisfying experiences for many adolescents (left, designing with wire and thin-gauge metal, Westport High School, Kansas City, Mo.; right, black printing on material, Jefferson High School, Richmond, Va.).

education the visual arts would constitute the major field of interest. The art field itself should have a general-art basis in the first year so that pupils may appraise their own strengths and weaknesses as well as their preferences. In the second year, two or three art areas could be explored. The third year's work would be a deepening of the pupil's own interest in a field in which he hopes to specialize further as he enters college or university or art school. Reference to Plan A, page 366 may suggest ways of adapting the program in harmony with local conditions. Therefore, when the idea of a complete curriculum in art in the senior high school is advanced, its intentions should be clear to the pupils who seem interested. They should understand that they should relate their desires to the necessary breadth and depth of the major sequence.

Dangers of Specialization

The aim of such a curriculum should not be specialization in art. Its scope and content should have as their chief purpose the saving of talent, the development of the superior,⁵ and the continuation of creative opportunities for those boys and girls who evidence exceptional gifts. Nor should such an aim be regarded as a luxury. That is an obsolete notion that belongs to the era of the "ivory tower" type of art and art education.

⁵ Educational Policies Commission, *Education of the Gifted*, Washington, National Education Association, 1950, pp. 13-31.

The intellectual and creative assets of the nation are dependent on what is done with the intellectual and cultural potentialities of youth.

By the same reasoning that commercial education, industrial arts, home economics, and agricultural curriculums have been introduced in the pattern of the modern high school, so should a major art curriculum find its proper place in the scheme of public secondary education. Aside from its developmental phase and its intensely personal aspects, a curriculum in art in the high school should be recognized for its virtue as the reservoir from which architects, painters, sculptors, illustrators, commercial designers, industrial designers, and teachers of art will come. These are but classifications; when otherwise expressed, they encompass hundreds of art fields that supply the basic human needs of all citizens. The realistic bases for establishing a major curriculum would be that a sufficient number of pupils can be interested in its offerings; the physical equipment and materials can be provided; and able teachers can be made available to do an adequate piece of educational work.

Guidance Is a Constant

Having stated unequivocally that specialization is not the function of art in senior high school, but rather a deepening of interests and a broadening of them, it may now be affirmed just as clearly that guidance remains the constant function of the art teacher. Guidance is here used in its broadest sense. It should include personalized help in creative development, advice in course selection and in terms of future vocation, and, lastly, counseling in social adjustment. Is the pupil sufficiently endowed to succeed in a particular art field? Does he understand the nature of the required further preparation? Is he financially, physically, and mentally able to undertake such further preparation? What are the opportunities in the field of his choice? These are but a few of the fundamental questions that must be answered by the pupil himself under the kindly direction of the art teacher. And this is not only true of pupils who aspire to an art vocation but of all young people who may come within the influence of the art teacher. Special abilities are often discovered in unlikely individuals; on the other hand, many misguided students undergo preparation beyond high school only to find that a field is crowded, that competition is too keen, that another vocation would have offered greater security and mental health.

SELECTION OF SUBJECT MATTER AND AREAS OF ART EXPERIENCE

SIGNIFICANCE OF THE ACTIVITIES

One of the difficult problems for the senior-high-school art teacher seems to be the selection of what is generally referred to as subject matter.

There exists an unfortunate tendency to mimic the art school, college, and university requirements and procedures. That is a poor criterion because at the post-high-school level the art activities are directed toward an already-announced purpose, namely, the vocational intention of the student. Such intention is not clear during high school, or at least it is deferred until the end. The criteria for the selection of art activities at this level are well summarized in Prescott's^{*} qualifications of all experiences. These are viewed by him in terms of pupil needs: psychological, social, and integrative. Reference to the statement of aims proposed on page 363 suggests that the selection of subject matter is directly related to the individual (pupil), his social living, his many-sided pattern of growth, possible occupations, and the enrichments of life. These aspects of human development have been elaborated upon. They furnish a clue to the vastness of possible activities that may be utilized in experiencing art. In general, the art teacher needs only to be reminded that, in reality, the subject matter of art is embodied in all the relationships of the pupil with his environment.

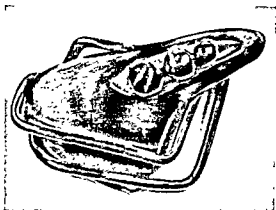
AREAS OF LIVING

For purposes of exemplification, one might consider ways of organizing curriculum materials so that teacher-pupil planning may proceed with a degree of ease and assurance. The areas of living which are common to all men have been found to be effective sources from which experiences may be developed, not only in art, but in all education. Problems that revolve around the home, the community, work, worship, play, communication, and transportation are not only of concern to all individuals but have definite relationships to social groups, particularly when they are faced reflectively. The fact that all these relationships

^{*} Daniel Prescott, *Emotion and the Educative Process*, Washington, American Council on Education, 1938, Chapter III.

and situations may be expressed, plastically or graphically, by each pupil in his own way and in his own idiom further enhances their value as springboards for artistic action. The seriousness of life as viewed by youths, their desire for adult status, and their general concerns at this level of growth suggest the almost universal quality of these areas and hence their ultimate effectiveness as *real interests*, intrinsically motivated. They only need stimulation of a reflective sort to be set in motion for creative action in the art laboratory.

The significance and versatility of this point of view are perhaps best illustrated through an examination of course-of-study guides prepared by committees from the field and published under the auspices of state departments of education. The *Pennsylvania Course of Study in Art Education*,⁷ for example, suggests that there are general areas of experience and specific areas of experience. Upon further examination, one finds that the general areas include understanding of peoples and their cultures, both past and present; the home, the school, the community, clothing, industry, commerce, and nature. Each area is first studied from the point of view of human needs and then in



⁷ Pennsylvania State Department of Public Instruction, Bulletin 262, Harrisburg, 1951, pp. 25-88.

JEWELRY AND METALWORK combine utility with beauty; therefore, they hold the interest of many pupils at this level. Good design is essential and the idea is made clear through practical applications (enameling, Jane Addams Vocational High School, Cleveland, Ohio; jewelry, South Hills High School, Pittsburgh, Pa.; metal bowl, Allegheny High School, Pittsburgh, Pa.).

372 terms of the understanding of art content which manifests itself through expression evoked by such understandings.

Other phases suggested by the *Course of Study* involve art elements, organization, and expression. Here again, reference is first made to the meanings in terms of human needs, then in terms of understandings of art content through discussion, exhibitions, research, and, eventually, expression.

The specific art areas suggested are the art of the book and the magazine, theater arts, architecture, ceramics, drawing, graphic arts, leather, metal painting, photography, plastics, sculpture, textiles, and wood. Obviously, the contention of the course of study referred to is that an understanding of human needs and their varied manifestations is essential to art expression. For the senior-high-school level the approach seems logical because the maturity of the pupil demands an intelligent basis for action.

What follows is a concrete example of a possible way of organizing curriculum material in line with the thinking advanced in this chapter.

A HIGH-SCHOOL ART CURRICULUM BASED ON AREAS OF LIVING

A. FOR THE INDIVIDUAL (Maximum Growth and Development)

Drawing and Painting (various media and personal techniques)

At the dance; at the game; the school cafeteria; the art room; the grocery-store window; portrait of my friend John; planning and execution of a mural suitable for the school library (in collaboration with two classmates)

Surface Design (various media and personal techniques)

Block-print design for drapes in my room; pattern design for my notebook; silk-screen poster to advertise the basketball game; stenciled design applied to a scarf; a decorative composition to be used as a wall decoration for home

Three-Dimensional Design

Carving a fork and spoon from wood and elaborate on the handle; using several materials create a table decoration; design, make, and decorate a key case or simple wallet; create a simple clay figure to be glazed and fired; using plastics, make a simple jewelry box; build a T-D loom and weave enough material to make a purse

Graphic Arts

Make a dry-point portrait of your best friend; from local scene create a white-line block print; compose and execute a blockprint of a community public building for use in the school annual; design a letterhead for your school and submit it to the principal for approval and possible use; in collaboration with other members of your class make a series of silk-screen posters advertising the school operetta

Architecture

Study styles of architecture prevalent in your community, then design a home, both interior and exterior, for a family the size of your own; take what is considered a poor part of the community and create a plan for its improvement; make a series of pen-and-ink sketches of public buildings in your town, design, in three dimensions, a proposed community center for your town

Sculpture and Modeling

Model a portrait of your brother or sister; make a plaque with the school seal as the motif, then cast it to have a number of them, secure a piece of native stone and after careful planning carve an animal; using wood, carve a profile self-portrait in bas-relief

Pottery and Ceramics

Experiment with clay to produce original shapes suggested by pressing the clay in your hand; make a small vase by merely pressing the clay with your thumbs; study good classical design in pottery, then make a ten-plate, hand-built piece of pottery; create a figure of a ball player in action, make a mold, cast, glaze, and fire

Theater Crafts

From color minglings plan simple, imaginative settings for a play of your choice; make a mask of some favorite character or type; plan and costume a pantomime; plan a mask recital for the school assembly; experiment with colored light on pigment; plan multiple effects on backgrounds by changes of colored light

B. FOR HOME, SCHOOL, AND COMMUNITY (Intelligent Participation and Consumership)

Drawing and Painting (various media)

At the picnic, the parade; a historical landmark in our town; Sunday on Pine Street; in collaboration with classmates, plan and execute a mural about local industries for a public building

Surface Design (various media)

Stencil draperies for the Y-Teen Room; embroider a large sampler of community activities; silk-screen posters for community clean-up week; block-print a wall decoration using local buildings

Three-Dimensional Design (assorted materials)

A well-planned town (three-dimensional maps); winter table decorations for the Children's Home; construct a Christmas scene for your tree yard at home; design and make an ornamental pin for a gift; plan and construct a large paper-sculpture display for Education Week; design and make a weathervane for your garage

Graphic Arts

Block-print a calendar, using local scenes; letter and frame a literary selection for your home; make an etching of your favorite local landscape; make a two-color block print of a community landmark

Architecture

Make a model showing how your own bedroom might be redecorated; be a style detective for the public buildings of your town; make a model of a recreation house for your local park; show how your lawn or plantings might further improve the appearance of your home

Sculpture and Modeling

Carve an ornamental garden piece from a log; model an ornament for a desk at home; whittle; make a series of plaster reliefs of school athletics

Pottery and Ceramics

Design a study lamp; make a mold of the lamp; duplicate it; make a lamp base; decorate tiles to be inserted around sink in art room at school

Theater Crafts

Design and make marionettes for a play about local history or a local problem; make designs for costumes for a play read in English class; plan and execute decorative reredos for the school stage to be used in connection with holy day programs; choose your favorite local character and make a mask of him

C. FOR OCCUPATIONS (Related Information, Skills, Technical Proficiency)

Drawing and Painting (all media)

Drawings and paintings of several figures representative of several occupations or professions; portrait sketches of workers in local industries; paintings and drawings of factories, plants, shops, etc.; drawings and paintings of school personnel: the janitor, the bus driver, the fireman, the cook, etc.

Surface Design

Create motifs based on labor, industry, and the professions, to be used in shops; plan and execute wall hangings using "the air age" as motif

Three-Dimensional Design

Study processes of manufacturing: glass, steel, textiles, plastics, etc., and make visual presentations of them, hammer a copper dish, create an appropriate design, and etch it; design and make a simple ring for self or a member of the family; design and make a pin using silver and copper

Graphic Arts

Etchings, lithographs, block prints, and silk screens based on industry, commerce, labor; safety posters for use in shops; trade marks for industrial products; package design for various products; counter-display designs

Architecture

Models of industrial plants; design murals for a plant cafeteria or recreation room; study of modern architecture: Larkin Laboratories, RCA, and others

Sculpture and Modeling

Model free-standing figures of workers; carve a plaster relief panel, using industrial subject; study methods of casting in bronze and other metals; design and execute a mosaic mural, using specific occupation

Pottery and Ceramics

Study the processes of preparing glazes, clays, casting methods for industrial production, etc.; create free-form pieces of ceramic pottery; make molds for complete dinner service and produce the same

Theater Crafts

Study work of modern stage designers; observe the various styles of stage design; plan the working drawings and an elevation for a play, plan a convertible unit setting, using a limited number of screens. Adapt it to possible settings for community play, local-talent hour

D. FOR MORAL AND SPIRITUAL GROWTH (Emotional Responsiveness and Sound Values)

Drawing and Painting (all media)

Drawings and paintings of local churches; original illustrations for basic ethical concepts; holidays and holy days as subject for inspiration; the freedoms; brotherhood, world citizenship

Surface Design (various technics and media)

Design and execution of window decorations in the mode of stained glass for school use; designs for holiday greeting cards, silk-screened, block-printed, stenciled, etc.; creation of designs for decorative papers according to seasons

Three-Dimensional Design

Tooled leather cover for religious book; leather bookmark with symbols; repoussé in thin metal for wall plaque, using religious motif; carved book-ends, using symbols related to ethical life; create a wood carving, using Biblical or moral theme

Graphic Arts

Create and cut a block to be used as a greeting card for Christmas or Easter; make a dry point on celluloid, using such themes as faith, hope, charity, helpfulness, sorrow, etc.; make a silk-screen poster advertising the school's cantata, or the Thanksgiving Assembly, using appropriate symbols and design; create an etching on a theme such as "Singing Angels" or "The Helpful Hand" or "My Brother's Keeper" or a similar subject

Architecture

Study first, then make a scale model of local place of worship; plan your own design and create a model for a community church; make a well-designed chart showing the development of ecclesiastical architecture from the early Christian era to the present

Sculpture and Modeling

Model in clay any Biblical character you favor; from wood carve a low-relief interpretation of such themes as brotherhood, peace, coöperation, etc.; plan and execute a mosaic decoration, using a theme as indicated above; make a series of plaques, using symbols related to ethical and spiritual values

Pottery and Ceramics

Study the work of Eric Gill and of the Renaissance ceramists della Robbia, then plan a series of activities that may include the making of candle holders, figurines of religious characters, wall plaques, carved plaster (round and relief), flower containers

Theater Crafts

Make a set model for a Christmas or Easter play or pageant, such as "Why the Chimes Rang"; prepare the setting, design, and prepare a background for choir recital; study meaning of "line" in theater design and plan an imaginative setting for "A Cathedral," "Aspiration," etc.

E. FOR RECREATION (A Buoyant and Versatile Personality)

Drawing and Painting

From posed models draw and/or paint a boxer, a baseball player, a basketball player; paint or draw a portrait of the best boy athlete or girl athlete in the school; from experience and memory compose several figures in action illustrating games, parties, dances, etc.; paint a self-portrait, "Myself Reading a Book," or "Listening to Music"

Surface Design

Study the methods of batik, then compose figures in action (hockey, tennis, etc.) to be done in batik as a wall hanging; prepare and execute a series of block prints in two colors on various forms of recreation for use as inserts in the school yearbook; create the design motifs for stenciled material to be made into a skirt or dress, the motifs being various activities like dancing, swimming, tennis, etc.; plan and execute a pictorial map with figures and other related items to show location of recreational spots in the state

Three-Dimensional Design

Design and execute a carved-linoleum wall decoration on sport or a specific game or other recreational activity; from carved plaster develop a low-relief decoration on the subject "The Skaters" or "The Bathers" or other recreational activity; model in papier-mâché couples dancing, skating, players tackling one another, and similar combinations; using several materials, design subjects similar to the above

Graphic Arts

Study the technic of making lithographs on zinc plates, then, using a subject such as "The Football Game" or "The Senior Prom" or "The Cafeteria" or similar subjects, develop a lithograph. Plan a silk-screen poster with figures in action to advertise the sports, dances, and other all-school functions; design and execute a two- or three-color block print to be used as illustration on poster advertising the operetta or class play or Christmas Assembly; make etchings or dry points of school athletes in action

Architecture

Develop a plan for a youth recreation center for your community; plan a garden for one of the courts in your school; make a scale model of the interior of a clubhouse for Scouts or Campfire Girls or other youth group; make a scale model of a complete camp site to be used by an art colony during the summer and by local groups during the rest of the year

Sculpture and Modeling

From the imagination, model "The Singer," "The Wrestlers," "The Dancer," etc.; using a block of plaster, carve subjects of your own choosing but dealing with a recreational activity similar to the above; prepare, cast, glaze, and fire a group of figures in action but related, as in a game or other recreational activity, such as reading for pleasure, listening to recordings, looking at television, etc.; create the design and execute the reliefs for a series of medals or plaques to be presented to top athletes and other activity leaders in your school

Pottery and Ceramics

Study Greek, Oriental, and modern forms of pottery, then develop your own design for "trophy" vases to be inscribed and presented much as the cups of commercial houses are presented. Study the work of modern ceramists and from your own experience create, cast, glaze, and fire figures in typical poses of certain games or other recreational activities; create your own forms in pottery and decorate them (sgraffito, slip decoration, underglaze decoration) with motifs typical of recreational pursuits; design, cast, glaze, and fire medallions for wall decoration in one's room, subject matter may deal with recreational subjects

Theater Crafts

Study examples of period costume, then create your own designs for costumes to be worn by principals in the school operetta; design costumes for a school Halloween Ball; design and construct a model for a background that could be used for a giant pep rally; design, construct, and paint a scale setting for the senior-class play; create a design for the setting of the Spring Dance, May Pageant, or a similar event.*

It is not claimed that what has been presented above is a perfect scheme of organization. It is only one way of attacking the problem. However, an analysis of the material may point out its chief characteristics, and its validity may then be appraised in relation to the function of art education for the senior high school.

First, it will be noted that all activities are suggested by the personal and social needs of pupils. Second, the specific activities take into account various types of art expression. Third, the experiences suggested include two- and three-dimensional areas in order to provide for various abilities and inclinations. Finally, the suggestions are grouped on the basis of the outcomes desired for all pupils (see page 363).

* Art Education At Work, 1951, *An Art Program for Secondary Schools*, Kutztown, Pa., The Kutztown Bulletin, State Teachers College, pp. 13-21.

GENERAL GROWTH EXPECTANCIES

If boys and girls emerge successfully from the fluctuating, uncertain, and rather difficult early teens, they may be considered as having grown normally. When such is the case, they will probably progress in art much as they do in other subject fields; specifically, they will show continued improvement in relation to their endowment. Those whose interest leads them to continue in art, or to elect the subject with regularity, may be expected to master matters of technics and processes to the extent demanded by their artistic needs and personal tendencies. Among those who survive, as it were, there will be the artists, the art teachers, the designers of tomorrow.

Table 8, page 340, may be used by teachers as a point of reference to determine how well and to what degree senior-high-school pupils overcome the problems that faced them only a year or two ago.

By tenth grade, most adolescents have arrived at a mode of expression which is judged satisfactory. The graphic symbol may be a highly personal one, exhibiting characteristics of an individual style. The imagination and the inventive powers of pupils should be discoverable to a reasonable degree. There will be expressionists, naturalists, and abstractionists among them.

Manipulation of tools and materials required in three-dimensional work should exhibit growing control, versatility, and skill. Most technical matters, such as proportions, perspective, space concept, form, and the rest, should be handled reasonably well by the eleventh grade. These solutions to the problems of expression do not necessarily conform to traditional standards; they are plausible solutions to the manner and mode in which the pupil chooses to work.

At this level, the creative type becomes very clear: poetic, haptic,



GRAPHIC PROCESSES, because of their almost scientific nature, have special appeal for many students; for the talented pupil they hold even more fascination. Dry point, etching, lithography, block printing, and other types should find their place in the art program (lithograph, Senior High School, Allentown, Pa.).

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From the imagination, model "The Singer," "The Wrestlers," "The Dancer," etc.; using a block of plaster, carve subjects of your own choosing but dealing with a recreational activity similar to the above; prepare, cast, glaze, and fire a group of figures in action but related, as in a game or other recreational activity, such as reading for pleasure, listening to recordings, looking at television, etc.; create the design and execute the reliefs for a series of medals or plaques to be presented to top athletes and other activity leaders in your school

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Composition and design, as well as meanings, are pretty well established by the eleventh year. Skillful teaching at this level of growth should recognize and promote the individualized nature of the work of the student by encouraging experimentation and research toward further achievement.

Interest is at a high point of significance and every effort should be made to maintain it by setting up standards. However, many forms of art should be experienced by the pupil so that he may see the broader aspects of the field. This indicates that growth in skill should not be confused with narrow specialism, a tendency that needs watching even by those who are considered to be good teachers. The ever-present danger is to become too narrow, whether in teaching or in learning. The further education of the pupil may then be looked upon as a period of culmination and of the full flowering of the artistic renaissance which marks this *age-grade span of life*.

SUMMARY

The American high school is an almost indigenous product. Although there were academies in this country prior to the founding of the first American high school in Boston in 1821, they were intended for those who could afford to pay the cost. Development of the high school, on the contrary, and its expansion are truly an answer to the demands of society and the fulfillment of a deep-rooted belief that all the children of all the people should have a free secondary education if they can profit by it.

As the senior high school has grown in popularity, its curriculum has also been expanded. To the original college-preparatory function there have been added many other curricula, such as industrial arts, home-making, commercial education, general citizenship, agricultural education, and, in a few instances, an art curriculum. Some larger cities have an entire high school devoted to the arts.

The upward extension of educational opportunity for American youth now includes the junior college in many localities, and in others technical institutes are being organized.

But in addition to popular demands for a senior-high-school education,

its expansion today is due to the general increase in population. It is estimated that by 1967 the pupil population of the senior high schools will be nearly eleven million as compared to the present enrollment of seven million students. The problem confronting the nation in this respect is not only one of space and equipment but one of further reviewing curricular offerings. Yet, acute as these problems are, the chief one seems to be that of manning the school. But the equal rise in college enrollments may, in part, resolve the situation.

Art in the senior high school is considered part of the general education of all youth; its inclusion in the program is consistent with the overall point of view in education. However, current provisions and facilities for art instruction at this level are inadequate and not in line with what school administrators claim to believe.

Progress is nevertheless being made. It remains for art educators to have a clear comprehension of their task and an understanding of the problems faced by public education. Art education at the senior-high-school level presents a challenge in that it should serve all youth and, at the same time, discover and nurture those whose talents should be guided into art occupations and professions. But of equal importance is to extend the cultural frontiers and to elevate the general taste.

The teaching of art at the senior-high-school level requires teachers whose general education, professional preparation, and technical background are adequate to the task. An understanding of youth and its needs, command of basic art fields, and a thorough belief in the philosophy of the senior high school as an institution are essential for success.

Concerning the program, it is essential that art should reach more than the present meager number of pupils. General art for all, elective opportunities for those who express interest, and, whenever warranted, a major sequence should be developed.

The modern art program for high schools cannot be based on timeworn academic tradition or on a stereotyped, synthetic approach. It must be conceived as an extension of the foundations laid in the elementary school and in the junior high school. It must develop individuality, creative power, and technical achievement commensurate with the needs of each pupil.

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prior consideration, to the end that the youth of the nation may find their proper role as citizens of a democracy.

For Discussion and Activity

1. What is the inference of the growing high-school population for art education at that level? List the specific problems raised by the situation and discuss each of them to discover possible ways of meeting the challenge.
2. Why is the senior-high-school period referred to as that of artistic renaissance? What psychological factors affect the art production of youth during that period?
3. What factors would determine the establishment of a major sequence or of an art curriculum at the high-school level? How would you justify such a proposal to your principal?
4. Make a survey of practices in the administration of the art program in the senior high schools of a nearby county or parish, then analyze the findings. If warranted, suggest ways of improving the conditions.
5. Review the purposes of the modern high school and relate the possible contributions that an art program can make to those purposes.
6. Visit the local high school or the high school from which you were graduated and by prior arrangement with the art teacher interview several students to ascertain their reactions to the art program. Report your conversations with these pupils to your group with a view to interpreting the thinking of young people regarding method, subject matter, and related aspects of the art activities.
7. Develop a tentative art-curriculum guide for a suburban senior high school of 600 pupils. Assuming that 15 percent elect art each year, what specific goals would you set for such a program? What experiences would be common for all students and at what point would you differentiate the activities? To what extent would graphic, three-dimensional, and appreciational activities find their place in the scheme?
8. Justify the place of technics as a reasonable aim of teaching at the high-school level. Either side of the argument may be presented for discussion by your associates.
9. In the selection of subject matter and areas of experience in art how does the principle of teacher-pupil planning operate? Answer with specific rather than general terms.
10. Since the average high school offers only a general art program, how can the teacher satisfy the vocational, the avocational, and the more personal creative needs of students?

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ART AND THE EXCEPTIONAL CHILD

Looked at from the standpoint of the welfare of society, it should be clear that failure to make adequate educational provisions for handicapped persons contributes, on the one hand, to an increase in the ranks of the socially and economically incompetent and, consequently, to social liabilities. On the other hand, if individuals of superior capacities are to make the contributions of which they are capable, their abilities must be developed to the greatest possible extent.

Karl C. Garrison,
The Psychology of Exceptional Children

THE PROBLEM OF DIFFERENCES

THE INCLUSION OF A CHAPTER DEALING WITH THE EXCEPTIONAL CHILD IN A work that is mainly concerned with art as it functions in the average classroom situation should not convey the notion that the problem of the exceptional is in any way covered adequately. The intent is merely to call attention to an area of education that sorely needs the services and the beneficence of creative activity. Those who find in this brief presentation sufficient challenge may be rewarded by a realization that art teachers have some contributions to make to this unusual and extensive field.

The literature of psychology and of education have, for a long time, stressed the significant role that differences play in the development of

all children. These sources indicate the need for an awareness of differences on the part of teachers and parents in order that they may better guide child growth and development. Teachers and parents have heeded the advice only to the extent that surface attention is given to the problem as it affects those children who may be termed typical. But when differences are of a marked character and children are obvious deviates, the situation presents innumerable obstacles, and therefore it is not always adequately attacked. In fact, it remains one of the serious problems with which the school and the home still must cope.

The purpose of the first part of this chapter is to present an overview of the problem and, to a degree, of the probable values of art experiences for those exceptional pupils who are termed handicapped. The second part will deal with the gifted child and his needs.

The detection of differences, whether they be slight or of a marked degree, is an essential first step in all education because the determination of the rate of growth, success in learning, and change or lack of change in the behavior of a pupil can be handled adequately only over a period of time and with a knowledge of the extent to which pupils differ from the accepted norm. It is no less important to realize significant differences in children if teacher and parent are to understand the manifestations of tendencies, of developed interests, and of the growth of aptitudes. As pointed out elsewhere, the evaluation of the growth of any child, whether through art expression or in a more general sense, may be said to be valid only when it relies on the availability and adequacy of data on the kind and extent of differences in the many-faceted growth of an individual child in relation to others.

But, important though it is to realize ordinary differences among normal children, it is of critical significance to be fully aware of certain wider deviations that exist among many children. These are not always easily detected, and even when discovered little can be done regarding them in the typical classroom situation. Therefore, the identification of the exceptional will call attention to the need for special services.

DEFINING THE EXCEPTIONAL CHILD

The exceptional child may be defined as one "who deviates from the normal child physically, mentally, emotionally, or socially to such an

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all children. These sources indicate the need for an awareness of differences on the part of teachers and parents in order that they may better guide child growth and development. Teachers and parents have heeded the advice only to the extent that surface attention is given to the problem as it affects those children who may be termed typical. But when differences are of a marked character and children are obvious deviates, the situation presents innumerable obstacles, and therefore it is not always adequately attacked. In fact, it remains one of the serious problems with which the school and the home still must cope.

The purpose of the first part of this chapter is to present an overview of the problem and, to a degree, of the probable values of art experiences for those exceptional pupils who are termed handicapped. The second part will deal with the gifted child and his needs.

The detection of differences, whether they be slight or of a marked degree, is an essential first step in all education because the determination of the rate of growth, success in learning, and change or lack of change in the behavior of a pupil can be handled adequately only over a period of time and with a knowledge of the extent to which pupils differ from the accepted norm. It is no less important to realize significant differences in children if teacher and parent are to understand the manifestations of tendencies, of developed interests, and of the growth of aptitudes. As pointed out elsewhere, the evaluation of the growth of any child, whether through art expression or in a more general sense, may be said to be valid only when it relies on the availability and adequacy of data on the kind and extent of differences in the many-faceted growth of an individual child in relation to others.

But, important though it is to realize ordinary differences among normal children, it is of critical significance to be fully aware of certain wider deviations that exist among many children. These are not always easily detected, and even when discovered little can be done regarding them in the typical classroom situation. Therefore, the identification of the exceptional will call attention to the need for special services.

DEFINING THE EXCEPTIONAL CHILD

The exceptional child may be defined as one "who deviates from the normal child physically, mentally, emotionally, or socially to such an

extent that specialized services are essential to provide an adequate educational program."¹

One may properly ask whether the problem is so widespread as to call for special consideration. Martens² furnishes the answer in unequivocal terms in the figures that follow:

TABLE 11. Estimated Percentage and Number of Exceptional Children in the United States, 5 to 19 Years Old

Exceptional Children	Estimated Percentage	Estimated Number
<i>Blind and partially seeing</i>	0.2	67,208
Deaf and hard of hearing	1.5	504,060
Crippled	1.0	336,040
Delicate (of lowered vitality)	1.5	504,060
Speech defective	1.5	504,060
Mentally retarded	2.0	672,080
Epileptic	0.2	67,208
Mentally gifted	2.0	672,080
Behavior problems	2.5	840,100
Approximate total (estimate)	12.4	4,166,896

A closer scrutiny of the statistics suggests that even if the estimated percentage of 12.4 remained constant since the data were gathered, it would be a sufficiently alarming situation. But as one considers the steady rise of the birth rate during the last decade, if the percentage were the same, the total number of children needing special education has obviously increased to a bewildering figure. The responsibility of education in school and home toward the children concerned has, obviously, assumed larger proportions than ever before.

For the sake of clarity, as well as for a realization of the extent of the problem, it may be worth while to list the major categories involved in the term *exceptional children*. Baker³ indicates the following: the blind,

¹ *School Life*, March, 1947, p. 7.

² Elvie H. Martens, *Needs of Exceptional Children*, Leaflet No. 74, Washington, U.S. Office of Education, 1944, p. 4.

³ Harry J. Baker, *Introduction to the Exceptional Child*, New York, The Macmillan Company, 1944.

the partially seeing, the defective-sighted; those with defective hearing, the hard-of-hearing, the deaf; those with defective speech; those with orthopedic handicaps; those with disorders of physical growth; those with lowered vitality; and a multitude who have miscellaneous physical conditions that deviate from the normal. To these, of course, must be added the slow learner, the mentally subnormal, and the feeble-minded. Nor can one forget the thousands of children who suffer from neurological and psychogenic diseases such as epilepsy and other psychotic conditions.

But among those children classified as exceptional there is another group whose plight is just as great even though its deviation is in the opposite direction. The reference here is to the rapid learner and to the gifted. This category is of special interest to art teachers and is, therefore, treated separately later in this chapter.

DESIRABLE ATTITUDE TOWARD THE HANDICAPPED

Classroom teachers, and art personnel in particular, are inclined to be sympathetic toward the children under discussion, but they may feel inadequate to handle them. Therefore, they assume that the task is for specialists. In general, it is true that special preparation is required to administer the treatment needed by such deviates if any appreciable amount of good is to be accomplished. Yet in most communities the problem is still untouched, and unless those who teach, as well as parents, assume a positive attitude and develop the will to do what is within their power, thousands of children will grow into adulthood without help of any sort and become the charges of society.

The problem that all handicapped children face is one of major adjustment. Somehow a positive compensation for their condition must be found, and unless it is found through correction, help, and sympathy, they will tend to isolate themselves from the environment. It is this separation, the harsh realization of being considerably different from most other children, that causes further social maladjustment, mental disturbance, and emotional imbalance. Added to the original plight of a handicapped child, these further complications amplify his problems and, consequently, those of society.

Minor problems of hearing, minor problems of sight, certain minor emotional deviations, and even many minor physical handicaps can be handled by most observant teachers and parents on the same basis as

most minor social maladjustments are handled. But when the problems assume larger proportions, the psychologist, the psychiatrist, and the physician must enter the scene. The plea at this point, however, is that teachers should be alert to the condition and, whenever feasible, act in the best interest of the child concerned.

CONTRIBUTION OF ART

The purpose of calling attention to this area, long neglected in art education and little better implemented in education generally, is to point up the possibilities of the arts as helpful instruments. Workers in this phase of education require specialized training, suitable facilities, and adequate financial support. These are not yet available in adequate amounts at either the local, state, or national levels. Nevertheless, it should be mentioned that there are many quasi-public, some private, and a number of state-supported institutions established for the purpose of caring for serious deviates. Societies for the prevention and correction of major physical impairments have existed for some time. New groups continue to be founded as public consciousness is aroused to the realization that the condition is much more widespread than was suspected.

At the proper point the general literature on the subject of exceptional children will be surveyed. For the moment it should be stated that a fair amount of experimental work has been done by physicians, psychologists, psychiatrists, physiotherapists, and by some educators, who have largely acted as collaborators. But the magnitude of the problem is such that only the surface has been touched, thus leaving a vast field of endeavor in which the combined genius of a variety of personnel, including art teachers, may engage for years to come.

THE ROLE OF THE EXPERT

It is not to be assumed even for one moment that an art teacher, regardless of how well prepared he may be to do an acceptable piece of work with typical children, is sufficiently skilled to handle exceptional cases of an advanced nature. That is the role reserved for an expert.

Psychologists, psychiatrists, and other specialized personnel are being attached to school systems because of their particular preparation. Their advice, their help, their counsel and direction, should always be sought

by the art teacher or coordinator. When the case suggests it, unquestionably the specialist will know how to proceed and, if warranted, where the case may be institutionalized for adequate diagnosis and treatment.

Closely related to this situation is the dangerous pastime in which teachers of art have lately engaged because of a serious misunderstanding in the use of evaluation of child art. The situation has reached the proportions of malpractice of psychology. Some teachers have read all manner of supposed symptoms into children's work. This nefarious practice has caused unfounded reports to reach parents and teachers, has subjected children to unnecessary emotional hardship, and has wasted the energies of other teachers and administrators.

It can not be stated too strongly, therefore, that art teachers should refrain from tampering with a field which is foreign to them. An expert is the person to call when cases warrant it.

MENTAL AND EMOTIONAL THERAPY

The contribution that art can make to relieve mental and emotional conditions caused by various deviations is just beginning to be understood and to be used. A number of studies are now available which show how art can function in mental, emotional, social, and physical rehabilitation. Until such time as art personnel particularly interested in this area of education can be adequately prepared, the scope of this discussion can only serve the humble purpose of keeping the problem before the minds of educators, parents, and teachers. Some recommendations on the use of art with certain types of exceptional children will be made as this presentation develops. First it is important to realize that there are numberless general benefits to be derived from a study of the handicapped pupil which seem sufficiently important to be pointed out.

VALUE OF STUDYING EXCEPTIONAL CHILDREN

The value of studying problems that center around exceptional children lies in the fact that the technics and the methods employed by experts may indicate to those who work in normal situations and with normal pupils certain improvements in methods and technics. In the second place, the results obtained by specialists who work with institutional cases may indicate certain abnormal trends which may be detected

in children of the average classroom. Third, such a study should awaken teachers to a realization of the vastness of the situation and the possibilities inherent in art expression as a means of alleviating it.

It should be said, furthermore, that a consideration of the problems of exceptional children may serve to reinforce the beliefs that art educators



THE SCHOOL PSYCHOLOGIST or the supervisor of special education should be consulted in the case of all seriously atypical children. Their diagnosis and the suggestions of activities that may help the children concerned should serve as guidance (School District, Reading, Pa.).

hold with regard to the function of art as a developmental activity and with regard to its broad therapeutic value. If freedom of expression offers release to the normal child, and if the normal child's world and mind are revealed through art expression, is it not a perfect vehicle through which the troubled minds and the blocked emotions of exceptional boys and

girls may reveal themselves? Is it not conceivable that art expression may furnish the key to the causes of some of the difficulties and hence to the treatment that exceptional children require?

One of the latest claims of art education is that through evaluation it can aid in child growth and development. In Chapter 8 it was contended that many facets of growth may be revealed by a child's artistic productions if sufficient samples are made available. In relation to the problem on hand, the sampling of art work may indicate those mental, social, and emotional forces at work to prevent full expression, or to cause certain types of art production or certain abnormal tendencies.

THE DUAL FUNCTION OF ART

It may be easily seen, therefore, that the role of art activities in the education and the redirection of exceptional children is a dual one: that of diagnosis and that of therapy.

It has been indicated why it would be presumptuous to assume that anyone untrained in the field of psychology, psychotherapy, and physical therapy could undertake difficult cases. But it is not out of place to reaffirm the belief that art is a potent instrument in the analysis and amelioration of social maladjustments and some emotional disorders. Actually, art has made distinct contributions to physical and mental therapy. One of the most illuminating examples comes from the scientifically planned and skillfully handled experiments of Margaret Naumburg. She writes encouragingly of the ample evidences which show how the art productions of schizophrenics, which begin with fragmented or divided forms, under guidance eventually become satisfying nonschizophrenic types of art. She states: "Questions are sometimes asked by certain artists, teachers of art or occupational therapists, as to how such dramatic improvement could occur in the expression of mental patients when they have received no formal art training. Sometimes it is difficult to convince such people that an outpouring of unconscious material during the process of therapy can become the basis of artistic as well as personal integration."⁴

But a child need not be an advanced schizophrenic before proper

⁴ Margaret Naumburg, *Schizophrenic Art: Its Meaning in Psychotherapy*, New York, Grune and Stratton, 1950, p. 37.

attention is paid to him. There are many children in typical classrooms who may profit by special attention, and who through the healing power of art may be aided toward a healthier mental, emotional, and social behavior. The problem is actually one concerned with the intensity and the consistency of the application of art to help the child discover himself. It is a problem of activating whatever skills, knowledges, attitudes, and aptitudes he may possess. Then the child is placed in a position of confidence and of self-reliance which, in turn, may permit him to find and establish his place and role in the normal situation. Many children classified as slow learners or of low mentality have often amazed teachers and parents by their accomplishments when "treated" by competent and sympathetic teachers in proper surroundings and with facilities suitable for the task.

It should be evident at this point that the releasing, revealing, and healing effects of art should be utilized by teachers if only to bring about a modicum of harmony in the lives of those individuals who are in any way afflicted. This is particularly true and feasible in the case of exceptional children with minor difficulties.

Even with this meager background of the problem under discussion, it should be possible to examine those types of maladjustment and impairment that seem to warrant the special attention and active interest of art teachers.

What can be done for those afflicted by various degrees of sight deficiencies? Can art be of help to children with hearing and speech defects? What can be done for those of low mental capacity? In a limited way, some answers to these questions are proposed in the paragraphs that follow.

TYPES OF HANDICAPS

THE PROBLEM OF VISION

The weak-sighted, the partially sighted, and the blind naturally present three different aspects of the problem; but since they are three degrees of the same abnormality, they are considered simultaneously first, and in some detail later.

Art teachers have at their command materials and processes which, when used with children within this broad category, may help those so

afflicted to develop that inner vision and those mental resources that will, in a measure at least compensate for lack of optical vision.

The weak-sighted represent a group that may be found in the classroom. A weak-sighted child may be unable to perceive and, therefore, to draw or paint the details, the colors, tones, and values, or even the entire objects in the surroundings that are clearly visible to normal-sighted children. In a relative sense, his lot is one that can be improved by developing in him certain habits, such as observation at closer range, drawing larger, or using stronger colors and more decided contrasts. If the teacher is able to discover haptic tendencies, these should be fostered and encouraged because they will absorb many of the problems the child would have to face if he were visual-minded. The likelihood is that such a child would fare better if he could be encouraged to express himself three-dimensionally, although this may be contingent on factors of age and general development.

It is now a well-accepted fact that weak-sighted persons can be prepared for vocations; therefore, if the child's mental health and emotional stability can be bolstered in the early years, the problems of adjustment will be at a minimum and the proper compensations will have been supplied for later development.

The Partially Sighted

The partially sighted present a serious situation, but it is a matter of degree when compared to the weak-sighted. In such circumstances, the procedures suggested for the weak-sighted need only to be analyzed and adapted for use with this group. Although, in general, the practices suggested will be equally as effective, greater importance might be given to modeling, carving, and other three-dimensional activities. The major compensation will be found in the use of the sense of touch, which, incidentally, is the least-cultivated physical sense even among normal people. Through touch, the general configuration of objects, the variations of textures, the relationships of sizes and proportions, may be sensed by the child if in his mental reaction he deems them important.

The matter of drawing and painting, obviously, is more difficult to handle; but through guidance and the cultivation of the sense of touch, as indicated above, it may be possible to lead the child to express himself even in a graphic manner.

Involvements of general intelligence, of willingness to coöperate, and the teacher's resourcefulness and patience are, necessarily, important ones. It may not be amiss to refer once more to the possibility of developing innate haptic tendencies of children, because when this is done it will matter very little what color, proportions, and details a drawing or painting will have. The essential fact is that a child so impaired will have at his disposal a medium of expression. His creations may even lead to further analysis of his thinking and feeling and thus permit even greater opportunity to bring about needed social and emotional adjustments.

The Totally Blind

The totally blind are generally institutionalized and are under the care of workers whose professional training ensures a type of education that leads to useful citizenship. But the tragedy of blindness is not the concern of only those individuals who have chosen to work with persons so afflicted. Garrison, who has studied the problem thoroughly, places the responsibility on many. He says: "Parents, educators, public health officials, nurses, social workers, industrialists, and illuminating engineers have important responsibilities so far as concerns the conservation of vision and the care of the eyes."⁵

What can art teachers do in this instance? It has already been suggested that three-dimensional work is not beyond the ability of blind persons. Nor should one confuse a physical disability with the possible keenness of mind that a blind person may possess. Blind persons have been known to work in science, in mathematics, and in other equally difficult fields. But the reverse of the picture may be just as true, namely, that a highly gifted child may have very poor vision. Terman⁶ and others, in a study of the mental and physical traits of gifted children, found that 20 percent of the gifted and 16 percent of the control group had sub-normal vision. The point to bear in mind is that there is no direct relationship between the two conditions and that each case must be treated on its own merits.

⁵ Karl C. Garrison, *The Psychology of Exceptional Children*, New York, The Ronald Press Company, 1950, p. 300.

⁶ Lewis M. Terman and others, *Genetic Studies of Genius*, Vol. I, *Mental and Physical Traits of a Thousand Gifted Children*, Stanford, Calif., Stanford University Press, 1925, p. 26.

Art teachers who are so inclined may study the work accomplished by such people as Berthold Lowenfeld, B. McLeod, and others.⁷ The publications of the National Society for the Prevention of Blindness will also be very informative.

Suffice it to say that in so far as art teachers may be called upon to work with the blind, the chief vehicle with which they may work is the kinesthetic sense. Kinesthetic sensations and the temporal sequence of processes seem to develop to a high degree in the blind, perhaps as positive compensation. Whatever the case, these appear to be effective points of emphasis through which art can make substantial contributions. The role of imagery should not be stressed, especially with the congenitally blind; with those who were sighted and became blind, the possibility is present but not to a predictable extent. In either instance the issue should not be forced, because the dangers of possible discouragement would nullify whatever wholesome effects might be obtained by the use of three-dimensional and other tactile experiences.

THE MENTALLY RETARDED

Most children with I.Q.'s of between 55 and 85 or 90 are considered as of low intellectual capacity. These are the retarded and the backward children who are in need of special education if eventually they are to assume a useful role in society and develop self-respect.

A great deal of study has been devoted to the problem of the mentally retarded, and a large volume of evidence is available to indicate their deficiencies and also the possible areas in which they may achieve a measure of success. It is in terms of the possible success and the general amelioration of the lot of the mentally retarded that the following considerations are advanced.

Performance Ability

Although it cannot be assumed that mechanical ability is a common characteristic of subnormal children, it is interesting to note from studies that it is in this area of performance that such children come nearest the norm for their age when compared to average children of the same

⁷ For additional sources, see "For Further Reading" at the end of the chapter.

age. The experiments conducted by Cruickshank⁸ show that a retarded child falls considerably below an average child whenever concepts of *abstract thinking* are required. On the other hand, a retarded child achieves almost as well as a normal child in problems of a *concrete* nature. Other studies corroborate Cruickshank's findings and lead to the generalization reached by Robson to the effect that the retarded child "can work with actual things and sometimes with models, though he cannot deal with maps and plans. He may be quick at grasping spatial relations, but only in connection with concrete things."⁹

The studies mentioned above and the general observation of children assigned to special classes for the retarded indicate that it is possible, for the patient and understanding classroom teacher and the teacher of art, to offer some means of expression that may induce a measure of social adjustment and general mental health for the children in this category.

The art activities suggested here obviously will need to be in the area of things and materials. Three-dimensional work in woods and clay, simple weaving, leathercraft, simple toymaking, and many other similar undertakings are quite within the ability of such pupils. The handling of the tools required in the performance of various tasks, as well as the therapeutics inherent in the manipulation of materials, may furnish the much-needed sense of adequacy and accomplishment.

What standards of achievement should be sought under these circumstances? It seems wise to conclude that, as in the case of normal children, each individual pupil will achieve according to his capacity. The teacher's role, even here, is one of guidance, of stimulation, and of encouragement.

In large communities where provisions are made for the mentally retarded, an art coordinator may have opportunity to study conditions and offer constructive suggestions for a program in the handicrafts, and for the upgrading of the activities as children improve. In many schools where no provision is made for the handling of such children, classroom

⁸ William M. Cruickshank, "Arithmetic Ability of Mentally Retarded Children: II, Understanding Arithmetic Processes," *Journal of Education Research*, December, 1948, pp. 279-288.

⁹ G. M. Robson, "Social Factors in Mental Retardation," *British Journal of Psychology*, 1931, pp. 22, 133.

standpoint of experiencing art, the problem may not appear as too serious since it is possible to communicate with such pupils in other ways than through the spoken word. Thus art has its role to play even in the lives of these children. Tests by Pintner¹⁰ and later tests by Pintner and Lev,¹¹ as well as many others, indicate that the intelligence and the manipulative abilities of children so impaired, when compared to the intelligence and manipulative ability of similar groups of children who are not afflicted, do not differ materially. This does not mean that no problem exists. It means that whatever conditions are manifest are significant enough to cause mental and emotional disturbances which eventually widen the deviation from normal living. Herein lies the problem for the educational worker. Social and emotional adjustments of such children must be sought.

The totally deaf and the mute, who must be institutionalized in order that they may be educated for useful citizenship, will benefit by the advantages of the arts and crafts much as normal boys and girls do, and much more. The emotional strain of being different needs the compensatory satisfaction of being able to create. This is in itself a healing and a heightening of the personality of the afflicted individual. Actually, a new language comes to their aid and the feelings of inferiority are minimized. Clair James, who works with the deaf, says: "The art studio serves many purposes for the deaf student. There are the therapeutic values in developing motor coördination and manipulative skills to which she is particularly adept if guided. Also it is an agent for relief of frustrations which are so prevalent in late adolescence."¹²

It is evident that the problem of teaching art to the deaf or to the mute becomes one of approach. When a suitable method of communication has been established and the teacher is conversant with the emotional problems of such children, it is likely that their work in art may be of a quality equal to that of normal children. In many instances it may even possess greater intensity and meaning because of the new-found avenue of communication.

¹⁰ Rudolph Pintner, "An Adjustment Test with Normal and Hard of Hearing Children," *Journal of Genetic Psychology*, 1940, 8, pp. 350-351.

¹¹ Rudolph Pintner and Joseph Lev, "The Intelligence of Hard of Hearing School Children," *Pedagogical Seminar and Journal of Genetic Psychology*, 1939, 55, pp. 31-48.

¹² Clair G. James, "Art and the Adolescent Deaf Girl," *School Arts*, March, 1955, p. 22.

GIFTED CHILDREN

Discovery and training of leaders, of those whose intelligence, creative talents, or specialized skills are of value to the social group, has always been one of the concerns of man.

In various ways and by different methods, from primitive society to the present, attempts have been made to provide the proper kind of education for the gifted. But each age and each culture has had its own criterion of what constitutes superiority.

NEED FOR EARLY IDENTIFICATION

Primitive society identified, very early, the boys who seemed to give promise of leadership and, usually upon reaching adolescence, introduced them to the rigors of training, the mysteries of the ritual, and eventually to the individual adventure that marked them either as future leaders or forever excluded them from such role. The Age of Reason in Europe placed greatest emphasis on intellectual superiority and the Renaissance gave support to and was interested chiefly in the intellectual capacity of men of science, men of letters, artists, diplomats, military strategists, and business leaders.¹³

Until quite recently, the English system of secondary education and the subsequent higher education were designed primarily to prepare leaders for service to the Crown's far-flung empire. The highly selective systems of education in France, Italy, and Germany until a few decades ago were intended for a similar purpose. In fact, most education beyond elementary school, in nearly all countries of the world, was intended for the purpose of training for leadership of one sort or another.

The American idea of a secondary education and beyond, for all who wish to avail themselves of it, is both recent and unique. As democratic thought has spread to other countries, similar patterns have been partially adopted.

But it should be evident that as the opportunities for extended education have become more widespread and larger numbers of boys and girls have entered the secondary school, it has become more difficult to

¹³ Will Durant, *The Renaissance*, New York, Simon and Schuster, 1953. The entire volume is a revelation of the abundance of talent which the new humanism brought to light and utilized.

devote proper attention to those with superior gifts. Paul Witty states very succinctly the plight of the gifted child in these words: "Since the bright child usually conformed to school routine, he was generally permitted to drift through school with his superior abilities unrecognized and unchallenged."¹⁴ It seems, therefore, that in spite of the fact that the necessity of identifying leaders has always been recognized, for a variety of reasons, systematic and adequate provisions for the purpose have never been undertaken on a meaningful scale.

In so far as modern endeavors are concerned, it is safe to say that not until the latter part of the nineteenth century was a serious study of the problem made. Galton's *Hereditary Genius*, which was published in 1869, is credited with arousing considerable interest in the problem of individual differences and, indirectly, influenced the thinking of educators in the direction of the present concern.

Some cities, such as Elizabeth, New Jersey, and St. Louis, Missouri, made early provisions for the accelerated promotion of bright pupils. In these cities, and later in Santa Barbara, California; Cleveland, Ohio; and Rochester, New York, enriched and individualized instruction was practiced as early as 1900. Homogeneous grouping and the "multiple track" plan were being tried in several localities in the early 1920's.

THE LITERATURE OF THE FIELD

A clearer picture of the effort made in behalf of the gifted child may be gained by even a brief mention of some major studies dealing with the problem. Galton's work, which has already been mentioned, is perhaps the cornerstone of the movement, while Terman's¹⁵ study, published in 1925, is the most monumental piece of work of its type done in this country. It gave impetus to the study of the gifted by American educators and has been a source of authority in dealing with this aspect of education. In 1930, the White House Conference on Child Health and Protection resulted in the volume *The Handicapped and the Gifted*. It focused on the handicapped, although it called attention to the seriousness of the problem of the gifted. That report indicated that at the time there were slightly over one million gifted children in the nation, but

¹⁴ Paul Witty (ed.), *The Gifted Child*, Boston, D. C. Heath and Company, 1951, p. 2.

¹⁵ Terman and others, *op cit*.

that only four thousand of them were receiving some special attention. In the same year, Lamson¹⁶ made a scientific study of the situation and outlined significant steps toward the solution of the problem. In 1935 Merle Sumption¹⁷ reported on the work with gifted children in Cleveland and Cohen¹⁸ accounted for similar projects in New York City. These studies have a great deal to offer in the way of methods of organization and practices. Marten's¹⁹ study, which followed some years later, is both authoritative and practical since it indicates specifically how the problem of the gifted may be tackled in schools of various sizes. The National Education Association made a distinct contribution toward the solution of the problem in its research bulletin *High School Methods with Superior Children*.²⁰ Among recent studies, the most helpful to teachers is Terman and Oden's²¹ follow-up study of the original experiment. The findings of this last study are tremendously significant in that they establish with living proof many of the earlier assumptions. Leta Hollingsworth's²² contributions to this area of education are of inestimable worth; in fact, they are regarded as foundational by experts in this area of child study.

THE AMERICAN ASSOCIATION FOR GIFTED CHILDREN

The achievements and continued interest in the movement today are due, in large part, to the support given to it by the American Association for Gifted Children. The work of this organization consists of stimulation of research, distribution of pertinent literature, production of studies such as *The Gifted Child*,²³ and similar worth-while projects.

¹⁶ Edna Lamson, *A Study of Young Gifted Children in Senior High School*, Teachers College Contributions to Education, No. 424, New York, Teachers College, Columbia University, 1930.

¹⁷ Merle R. Sumption, *Three Hundred Gifted Children*, Yonkers, N.Y., Wald Book Company, 1941.

¹⁸ Helen L. Cohen and Nancy Coryell, (eds.), *Educating Superior Students*, New York, American Book Company, 1935.

¹⁹ Elise H. Marten, *Curriculum Adjustment for Gifted Children*, Bulletin 1946, No. 1, Washington, D.C., U.S. Office of Education, 1946.

²⁰ Research Bulletin, Vol. XIX, No. 4, Washington, D.C., National Education Association, 1941.

²¹ Lewis M. Terman and Melita H. Oden, *Genetic Studies of Genius*, Vol IV, *The Gifted Child Grows Up*, Stanford, Calif., Stanford University Press, 1947.

²² Leta Hollingsworth, *Children Above 160 I.Q.* (ed. Harry L. Hollingsworth), Yonkers, World Book Company, 1942.

²³ Witty, *op. cit.* It is an example of the fine work of the association.

The importance of the organization can be readily appraised as one considers the tremendous waste of talent all about. The National Education Association, through its Educational Policies Commission, has spoken for the entire profession by calling attention to the much-needed work to be done in this area if the nation is to remain strong and free. The Association's most recent work in this area, *Education of the Gifted*, speaks eloquently of the task which faces the schools in this regard.

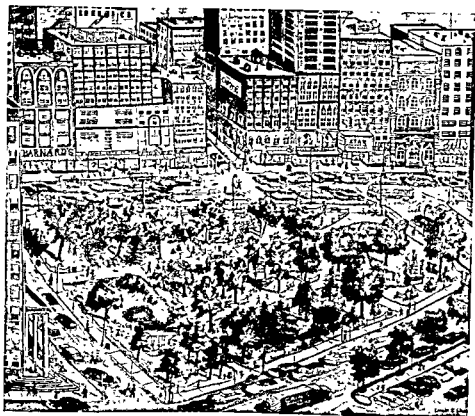
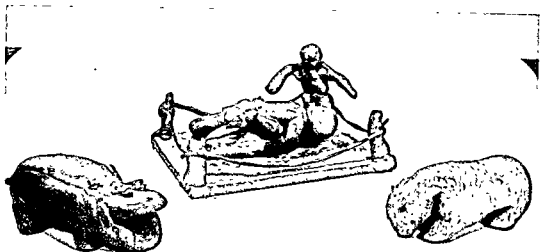
SOCIAL ADJUSTMENT OF THE GIFTED

It is quite likely that the intellectual position of the gifted may give rise to misunderstandings with respect to their serious need for adjusting to the social group. Talent, high intelligence, marked special aptitudes, and other attributes of the children in the category under discussion bring with them sharp maladjustments. These may be partially minimized if special programs and special guidance are given such children; however, it seems important to indicate here that highly gifted children present a somewhat ambiguous situation.

The children are superior, yet they may develop feelings of inferiority because they are singled out. They are highly adequate in one way or another, yet they may develop feelings of inadequacy in relation to the larger group because they are above the group. They are intelligent, so that it could be assumed that they can resolve social situations easily; yet often they become "lone wolves," feel isolated, and show a craving for friendship. Their superiority, in one way or another, should make them confident, yet often they show lack of self-confidence.

There are many reasons for this peculiar situation and common ones may be easily spotted by classroom teachers, including art teachers. They are elaborated upon simply as a help in their general understanding. If, when identified, gifted children are placed in a special environment, the very fact may give rise in some of them to a dislike of being different. To be different, and to realize it, is an uncomfortable situation to be in and often causes the child to want to be like others, like many of his friends. This may cause difficulties that need to be overcome.

A second reason for maladjustment is that the gifted often realize what they wish to be and what their ambitions are. These wishes and ambitions may be in the very opposite direction indicated by their intelligence or special abilities. Herein lies a likely conflict between parents



THE GIFTED CHILD is also an exceptional case. He needs opportunities beyond those of the typical classroom. Special classes for such children are often organized by museums, art schools, and school districts (above, plasticine, rhino, wrestling match, and bear, age 9-11 group, Worcester Art Museum, Worcester, Mass.; below, "City Common," poster paint on paper, age 15, Worcester Art Museum, Worcester, Mass.).

and children, or between teachers and children. The conflict must be resolved if at all possible or the entire effort of making provision for these children is wasted.

A third reason for maladjustment originates with adults, the very adults who would like to see the gifted adequately educated. But adults, be they parents or teachers, succumb to enticements, exhibitionism, exploitation, and pressures. Public performances for their own sake, competitions, auditions, contests, and similar activities, often disturb the gifted child to the point where he becomes a problem within a problem.

Another cause of maladjustment may be the inadequacy of the regular instruction, or even of the special instruction, and the guidance that is being furnished. The ordinary curriculum of any typical school is boring to the gifted child. Therefore, in self-defense, or even in defiance, he invents ways and schemes that make of him a deviate in the opposite direction. Here again, it may be worth reiterating the importance of identifying the gifted as early as possible and then of challenging them adequately, consistently, and expertly.

GUIDANCE ONE ANSWER

One answer to this very important phase of education is guidance. But, not guidance in the generally accepted sense. These are special children, hence they require *special guidance*. The function of the expert must be definitely recognized in connection with this problem. The best authority available; the most-competent instruction, such as reflective teaching, which will be challenging to each one; the most understanding teaching—these are essential needs of superior children, of the talented, and of those with *marked special abilities*. Strang makes it very clear when she says: "The optimum development of the gifted child requires attention to his emotional and social life as well as to his intellectual needs."²⁴ It is obvious then that efforts in the direction of saving the gifted, and resources spent in attempting to bring out their gifts, will not avail if the emotional life and the social growth of the children are not developed simultaneously with their gifts.

²⁴ Ruth Strang, "Mental Hygiene of Gifted Children," in Witty, *op. cit.*, p. 137.

THE TEACHER OF GIFTED CHILDREN

All the possible financial support and all the facilities for carrying on the work in art for the gifted child will be of little worth if teachers adequate to the task are not in direct charge of the program.

One may safely say that only gifted teachers should attempt to teach gifted children. Even if it could be taken for granted that well-prepared teachers of art were available, guiding exceptionally talented pupils is in itself a special task. The teacher of the gifted should be a truly creative person in every sense of the word, but in addition he should be well grounded in psychology and in the nature and method of creative education. He should be fully aware of the import of the special assignment; lastly, he should be a dynamic, growing person who can recognize growth in those whom he teaches.

In what respects, then, is the teacher just described different from the ideal teacher described in Chapter 14? The answer would seem to be that the teacher of the gifted is all that a good teacher ought to be, but even beyond possessing adequate technical and professional skills. He is a person of unusual insights, of exceptional resources, and of wide understandings. Individuals such as Minnie Levenson of the Worcester Museum, Thomas Munro of Cleveland, and Florence Cane, formerly at New York University, are the type of teacher that gifted children need and deserve.

THE TALENTED IN ART

A NEGLECTED AREA

Thus far the consideration has dealt with the gifted in general. It has been so because unless teachers and parents realize the broader aspects of the problem, it is not likely that they will be sympathetic toward the talented in art, with whom the balance of this discussion will deal.

That superior talent in art has manifested itself in thousands of individuals in all ages and in all cultures is attested by the history of art. The public admiration for works of art by masters of the past and of the present is a living testimony of how highly genius is prized. The fact that much talent seems available at the present time may be ex-

plained by several facts: greater opportunity for expression has been made possible, the schools have become interested in art as a phase of development, and art teaching as an educational field has grown to respectable stature. People's taste for things artistic has been raised by the work of a number of agencies, and a subsequent demand for the products of artists has resulted; lastly, scientific studies of exceptional children, and of art abilities in particular, have given fresh vigor to the search and cultivation of talent.

All this suggests that the need for identifying creative individuals and of nurturing the gifts with which they are endowed is both clear and immediate. It is an obvious need because it is intimately related to the general responsibility of education to provide for the fullest development of the individual so endowed; it is unmistakable from the standpoint of the demands of society; and it is plain in terms of the historic responsibility of education to preserve as well as to extend the cultural heritage.

The problem of the gifted in art is of immediate concern to all those who deal with children if the recent acceptance of art expression as a means of education is to be strengthened. In this country at least, tremendous strides have been made in art at the elementary-school level, somewhat less gratifying progress is noted at the secondary level, and lately some hopeful advances may be seen at the art-school and college levels. But it is doubtful that many who would achieve eminence in art are identified sufficiently early. It is equally doubtful that under present circumstances adequate and continued provision is made for those who appear to be potential creators.

Art teachers and coordinators must become more sensitive to this situation and by all plausible means should develop suitable opportunities for the relatively few children who give promise of unusual development.

AVAILABLE RESEARCH

Contrary to general opinion and in spite of the fact that the mass of art teachers may not always be aware of the fact, there exists a substantial body of scientific data to guide teachers and parents who may be confronted with the problem under discussion. The fields of aesthetics, of appreciation and judgment, of skills and abilities, of emotions as they relate to art, of perception, of specialized aptitudes in the ele-

ments of art—all these have been subjected to experimentation by psychologists, aestheticians, and by some art educators. The bibliography developed by Faulkner²⁵ several years ago was impressive even at the time and has increased considerably. It should prove a real stimulus to those whose interests may lead them to serious research in this phase of art education. Munro,²⁶ on the other hand, provides not only original studies, but surveys the entire field of psychology and creative expression and offers significant, critical evaluations of the work of others. Meier,²⁷ a psychologist interested in aesthetics, and coauthor of the Meier-Seashore Art Judgment Test, is concerned with the psychological aspects of art. The present ascendancy of the psychological approach to educational problems gives studies of the gifted a heightened value. Of particular significance in the identification of superior children in art is Meier's "Factors in Artistic Aptitude."²⁸

Goodenough's²⁹ work is of special importance and Cane's³⁰ earlier work with the gifted is both scientific and inspirational. As a source, *The Measurement of Artistic Abilities* by Kinter³¹ is eminently worthwhile.

In general, it will be found that the *Journal of Applied Psychology*, *Psychological Monographs*, the *Journal of Psychology*, and related publications often report on current research and on completed experiments. The mass of materials such as has been indicated above is becoming available more and more in English. In the past a great deal of research in art was available only in foreign publications. The present situation should encourage wider reading and application of scientific research in the work of the art teacher and particularly in the area of art talent.

²⁵ Ray Faulkner, "Research in Art and Art Education," in *Art in American Life and Education*, Fortieth Yearbook, National Society for the Study of Education, Bloomington, Ill., Public School Publishing Company, 1941.

²⁶ *Ibid.*, Chapters XXI, XXII, XXIII.

²⁷ *Ibid.*, Chapter XXVI.

²⁸ Norman C. Meier, "Factors in Artistic Aptitude: Final Summary of a Ten Year Study of a Special Ability," *Psychological Monographs*, 51, 1939, pp. 140-158.

²⁹ Florence L. Goodenough, "Children's Drawings," in *A Handbook of Child Psychology*, Worcester, Clark University Press, 1931, pp. 480-514.

³⁰ Florence Cane, "The Gifted Child in Art," *Journal of Educational Sociology*, October, 1936, pp. 67-73.

³¹ M. Kinter, *The Measurement of Artistic Abilities: A Summary of Scientific Studies in the Field of Graphic Arts*, New York, Psychological Corporation, 1933.

THE TASK OF THE SCHOOL

Having surveyed, broadly, the nature of the problem, it now seems appropriate to discuss what the schools may be able to do in regard to it.

One of the frequently repeated statements in the literature of art education is that school art does not claim to prepare young people for professional careers in the arts, but that it hopes to develop and nurture the creative spark so that, eventually, it may be brought to full fruition by those agencies prepared so to do. On the other hand, the present discussion seems to stress the necessity of doing more than the usual art program would imply. This is true to the extent that the highly talented are a special concern. The reference here is to the over-and-beyond provisions that might be made for those children who evidence not only deep interest but continued application and unusual powers of perception in graphic or in three-dimensional expression. The old adage that "genius will out" is hardly to be taken as scientific evidence.



EXPERT INSTRUCTION, conducive atmosphere, and sympathetic guidance can do much to develop the talents of young people. Summer classes for such children are sometimes organized by colleges, museums, and school districts (summer workshop for high-school students, State Teachers College, New Paltz, N.Y.).

Even the occasional success of those who are referred to as "untaught," or "primitives," is quite rare. Unless opportunity is provided, a gifted child may never be identified and his gifts will be forever lost. Therefore, the classroom teacher, or the art teacher who is sympathetic and alert to the problem, should consider it his privilege to discover an exceptional child. The next steps are the problem of coordinators and administrators.

RESPONSIBILITY OF THE ART COÖRDINATOR

When art teachers, and particularly coordinators, have recognized the implications of the situation presented in the foregoing statements, they

will realize their responsibility for implementing a program of special opportunities for talented children.

The superintendent of schools or the person in immediate charge of the educational program for the system should be consulted and his support for the program secured. If the program is to be financed by public funds, it will become his responsibility to procure the adequate budgetary allowance. If, on the other hand, the financing of the project is to be the responsibility of a community group, such as the Junior League or the local woman's club, it is equally important for the coordinator to have the consent and professional support of the chief school administrator. When the initial approval and financial support have been secured, the art consultant or teacher may proceed to make detailed plans.

As a first step, it is suggested that the art coördinator make a careful survey to ascertain the number of children judged as gifted by the classroom teachers in those grades or school levels in which the program is to be initiated. Since it has been intimated that unless talented children are identified early a number of forces will submerge them, it may be advisable to begin such a program with children of the elementary school. As opportunities develop, it should involve older children up to and including those in the senior high school.

It may be assumed by some that children in junior and senior high schools are properly cared for since they are taught by specially trained, competent art teachers. A study of the pupil loads carried by such teachers, the scheduling problems that obtain at the secondary level, and the multifarious other activities for which art teachers are responsible should convince anyone of the impracticability of the situation to help solve the problem of the gifted pupil. This may not be the case in large school systems where major art sequences have been established and where the teacher may have opportunities to offer special guidance to boys and girls of promise.

TYPES OF PROGRAMS FOR THE GIFTED

As a general criterion it is advisable to begin with the elementary school and gradually extend the program to include older children.

When the coördinator has surveyed the problem with regard to numbers and has determined on a course of action, he may wish to contact

- 410 the parents of the children involved to ascertain their cooperation and wishes as well as inform them on specific details.

Opportunity Classes

A possible course to follow at the outset may be to establish "opportunity" classes for the talented at centrally located school buildings where sympathetic and able teachers assigned to the work may meet with the children. This may be done during regular school days in some situations; in other instances such classes may meet immediately after the close of the school day. In large elementary centers there may be a sufficiently large number of such children to warrant setting up an art laboratory where the children may report at specified hours.

Saturday Classes

In some localities special Saturday classes for the gifted are conducted in conveniently located buildings. These special classes afford greater freedom of operation because only those children who have been identified will be in attendance in the building. In these classes the teachers involved are assured a measure of autonomy and freedom from the restraints of regular school situations and routines. But most important in this case is the degree of homogeneity of interest and, in a sense, of the abilities of the children to be taught.

When age factors and group sizes have been considered and adequate arrangements have been made, the teacher is ready to undertake the important task. Now the problem resolves itself in the skillful stimulation of interests that are genuine and abilities that await to be called forth.

Museum Classes

One of the best opportunities to give talented children special guidance in creative activities beyond the more restricted possibilities suggested so far may be found in local or nearby museums. When such institutions are reasonably accessible and rapport has been established with their education departments, it should not be difficult to initiate classes for gifted children. A number of excellent examples in which the schools and the museums cooperate and give joint support to such activities are to be found in Reading, Pennsylvania; Toledo, Ohio; Providence, Rhode Island; Philadelphia, Pennsylvania; Worcester, Massachusetts; and many

others. Low³² indicates that the educational divisions of many such institutions are not only ready but eager to coöperate.

The significant work done with exceptional children by Levenson at Worcester, by Munro in Cleveland, and by Jantzen in Philadelphia is not only a testimony to the excellent opportunities available but an evidence of the soundness of the educational philosophy which prevails among educational personnel in museums. A re-

³² Theodore Low, *The Educational Philosophy and Practice of Art Museums in the United States*, New York, Teachers College, Columbia University, 1948.



CHALLENGING MEDIA represent new ventures for the gifted. Various technics offer new problems to be solved; therefore, they are excellent means of stimulation for the talented (above, scotchboard composition, Jane Addams High School, Cleveland, Ohio; below, Boston Boys' Club, Boston, Mass.).



cent development which indicates an awareness of the problem is the establishment of children's museums. The Brooklyn Children's Museum is an example of such an enterprise. The children's classes sponsored by the Museum of Modern Art in New York are further evidence that such institutions are alert to the problem and willing to find a solution to it.

But it will be said, and justifiably so, that too many communities are far removed from museums and, therefore, cannot avail themselves of their services. There are other means and other ways: Maud Ellsworth²² found the answer in Lawrence, Kansas, by challenging the community while offering her own services. In Reading, Pennsylvania, the Berks County Art Alliance has established Saturday children's classes which are taught by members of the Alliance; a teachers college conducted free classes for gifted children for a number of years. These are but a few of many instances which show how art coordinators and teachers have surmounted obstacles in order to give talented boys and girls an opportunity to develop fully those gifts that enrich the life of the child and, in the long run, of the total culture.

SUMMARY

In this chapter, the problem of all those children referred to as exceptional has been considered as a situation to be realized as being very real. The function of art education as an ameliorating factor has been pointed out to reinforce the general value and the healing qualities of art experience in connection with some of the major classifications of exceptional children.

There is little doubt that art can be used to alleviate emotional and mental illness; there is also ample evidence that art is used both to diagnose and cure some mental conditions through self-revelation on the part of the patient and his rediscovery of the self from which he has been alienated.

Certain possible methods of using art with the blind, the maladjusted, the hard of hearing, and the mute have been advanced only as beginnings in what may eventually become a branch of art teaching in and of itself.

²² Maud Ellsworth, "The Children's Summer Studio," *School Arts*, 1947, pp. 303-305.

The important fact is that art teachers and coordinators should be at least aware of the abnormal conditions of many children, and, rather than disregard their plight, teachers may study their case and act in their behalf.

It has been made clear that this is a vast and difficult problem and that only experts such as psychologists, psychiatrists, physicians, and others with specialized training should diagnose and further handle difficult cases.

But the term exceptional child includes the boy or girl with above-normal intellect, or those children with marked abilities in one field or another. The talented child in art is of special concern to art teachers and coordinators; therefore, particular attention has been devoted to his lot.

A number of suggestions have been made regarding enriched art programs for the gifted in art: special classes, afternoon and Saturday classes, museum instruction, and special curricular adjustments. These are possibilities that must be appraised at the local level since they involve additional teachers, additional financing, and additional materials.

In spite of the obstacles that seem to stand in the way of solving this vast problem adequately, some progress is being made from year to year. As more teachers become aware of the problem and are willing to spend themselves in its solution, more thousands of boys and girls may be helped toward a happier existence.

This is an area which art education has hardly explored. It may be several decades before any tangible work will be done in it. However, if the profession becomes aware of the possibilities for service inherent in the area, then the healing quality of art may be extended even to those whose lot in life is less than a happy one.

For Discussion and Activity

1. For a realization of the extent of the problem of the exceptional child make a survey of your immediate community or county. What agencies deal with the problem? How many children are involved? What are some of the solutions employed? What phases of the whole problem are untouched? Share your finds with your class or group.
2. If possible, identify children who are specially gifted in art and who are

- attending the local schools or the laboratory school of your college. Make a study of one or two such children and devise a simple program that may help them for one semester. Watch their progress in art, their general emotional reaction, and other aspects of growth worthy of note. Write up their case studies and share them with your associates.
3. Follow the procedure outlined for the gifted child (Question 2, above), but apply it to a handicapped child from the school or community.
 4. Visit, as individuals or as a group, a school for exceptional children located within reasonable distance. Report on the nature of the school, its program, its problems, its successes, failures, and any other aspects that will clarify the problem. How is art used with the children in the school? How might art be used?
 5. What are the principal reasons for insisting that the gifted in art should be given additional opportunities beyond those possible within the regular school program? Discuss these reasons and develop a plan which might be acceptable to the superintendent in a moderate-sized school system.
 6. If the Supervisor of Special Education were to ask you to develop an art program for weak-sighted children who are to be taught in classes especially suited to them, what would your program include? Prepare a general outline of activities and justify it before your group. What equipment and what materials would your program involve?
 7. As art coordinator you may discover the need for a class for gifted children of elementary-school age. How will you proceed to develop the program? Discuss with your group such matters as time, place, transportation, teacher time, finances, and other pertinent items.
 8. If your school system should organize a special program for mentally retarded children, would you be ready to suggest art activities for such children? What would be the nature of the activities? What facts or statistical data could you use in support of your selection of activities?
 9. From the literature of art education discover what tests are available and what experiments have been conducted to measure or to determine art aptitude or ability. What are the findings? What do they indicate? What local means are there for teachers to determine talent in art?
 10. Make a survey of nearby communities to ascertain what is being done in junior and senior high schools to care for children with special talent in art. What do the findings show?

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CREATIVE ADULTS

Our first and most important task, therefore, is to arouse in people an awareness of the aesthetic values and of the potentialities of creative activity in terms of human development and human satisfaction.

Ernest Ziegfeld,
*Art in the College Program of
General Education*

A NEW FRONTIER IN ART EDUCATION

THE MEANING OF LIFELONG LEARNING

RECENTLY, A NEW DEPARTMENT HAS AFFILIATED WITH THE NATIONAL Education Association, namely, the Department of Public School Adult Education. The fact in itself might be taken as a matter of course. However, it has great significance because it indicates the sizable extent of the participation by the public schools in this newer phase of educational service. It also points to implications for art education.

A second interesting fact is that placement officers in colleges and universities report that more and more young teachers are being employed to work not only with the children in the public schools but with adults as well.

These two developments indicate that teachers of arts and crafts need to be made aware of this area of public education and that, as nearly as possible, they must be educated, or reeducated, to render service in adult education. The intent of this chapter is to present an overview of the problems, the challenges, and the opportunities of this new frontier.

The entire problem has assumed a magnitude that requires special study; but for initial purposes, only what seems essential is presented. The public-school aspects are emphasized only because of their pertinence in the framework of this volume.

In his definition of adult education, Lyman Bryson,¹ one of the earlier writers on this subject, makes an important distinction in regard to types of adult education. It seems appropriate to indicate that distinction even in this brief consideration. Bryson distinguishes between educational activities for adults which are dictated by *urgency* and those which are suggested by *importance*. In general, whatever is done for adults as a matter of safeguard, or to correct a local situation, or to forestall a likely personal or social calamity falls in the category of the urgent. On the other hand, whatever organized educational efforts are made in response to the natural, deep-seated desires and longings of adults may be considered important.

The distinction between the two terms is significant from the standpoint of creative education. In a materialistic world, it is imperative to make provision for the yearnings, the innate urges, and the compelling wish to express oneself at all age levels. In this respect, adults are like children: they wish to grow, to find themselves, and to express themselves in a variety of ways suitable to them. When seen in this light and with regard to art as experience, adult education as a whole becomes a tremendously important factor in the enrichment of life. Such enrichment becomes the fountainhead that feeds the moral and spiritual energies of the individual and sustains him as he meets the problems of existence.

It should be said that the gains made by art education in the schools have found a correspondingly strong appeal among older citizens. Parents, relatives, and neighbors have become art-conscious through the activities of children. Evidences of this fact are revealed by the impressive consumption of art of all types by an ever-expanding public. Museums have been organized in a large number of communities all over the nation; public lectures and forums reach the millions; amateur art organizations flourish; noncredit art courses are made available by extension divisions of colleges, universities, and similar agencies. The public schools and

¹ Lyman Bryson, "What We Mean by Adult Education," in Mary L. Ely (ed.), *Handbook of Adult Education in the United States*, New York, Teachers College, Columbia University, 1948, pp. 1-6.

other local organizations are opening their doors during late-afternoon and evening hours to offer adults opportunities in the arts. Ziegfeld's² report of the situation in New York State is both revealing and encouraging. It is a challenge to art education of the next quarter-century. Truly, art education for adults is a new professional frontier. Its promise of expansion is bright and its potential effects on richer living for thousands of people are beyond ordinary imagination.

NATURE AND SCOPE OF ADULT EDUCATION

In a sense, the problem of lifelong learning is not a new educational venture. Indeed, it is an old ideal, traceable throughout the development of earlier civilizations. Bryson, writing on the subject, indicates that the great teachers of the ages, teachers such as Buddha, Socrates, and Christ, addressed themselves to the mature minds of their day, thus continuing the learning process beyond whatever schooling may have existed at the time. There are evidences throughout the history of mankind of the need for and the willingness to continue learning beyond youth. The ritual and the council of primitive society, the medieval crafts guilds, and the thousands of contemporary, voluntary organizations which minister to adults are some of the evidences. In fact, the mature mind realizes even more deeply than the youth that lifelong learning is an inevitable process if man is to cope successfully with the problems of living. The mounting complexities of each succeeding historic age have made this fact very clear to the people.

On the other hand, adult education, as the term is used today and in its present form of organization, is relatively new. Its claims to public and private support have never been stronger. The pressures and the changes of modern life, when added to the desire of many to continue to learn, have caused this newer phase of education to receive the attention and the backing of civic, religious, philanthropic, industrial, and governmental bodies of citizens.

PRESENT STATUS

Adult education takes within its fold all persons above the age of 18, or all those for whom compulsory education has ended. The Council of

² Edwin Ziegfeld, *New Frontiers and Responsibilities in Art Education*, Sixth Yearbook, Kutztown, Pa., National Art Education Association, 1955, pp. 37-52.

National Organizations of the Adult Education Association reports the following categories: (1) younger ages, 18 to 30 years of age; (2) middle ages, 30 to 55 years of age; and (3) older ages, 55 years of age and over.³ The groupings suggest the breadth and scope of the program. They also suggest the extent of the organizational structure that has developed for meeting effectively the needs of the groups represented. When looked at from the standpoint of the actual numbers of people reached by all organizations at work in this area, the figures are staggering. La Salle reports: "By the end of the current school year some three million adults in this country will have participated in classes, discussion groups, forums, work-shops, lectures, and social-recreational groups promoted and supported, wholly or in part, by public schools."⁴

But because art education for adults may also involve teachers in the work of groups outside the sphere of the public schools, it is important that the broader aspects of the situation be studied as well. The Council of National Organizations of the Adult Education Association⁵ actually estimates that 72,000,000 adults are enrolled in all types of groupings. These range from "audiences" and college groupings to small workshops and classes. What the figures indicate is simply that the task is a vast one and that the number and variety of required instructional personnel are just as impressive.

ORGANIZATIONAL STRUCTURE

The organizational structure of this sphere of interest has assumed formidable proportions. The report of the Council referred to above shows that in a fact-finding project of recent date 148 national organizations working with adults were invited to submit information. Of these, 126 responded, and 113 of them were actually participating in the Council's program. The Council further states that it is impossible to ascertain how many organizations and groups actually exist and carry on some sort of program for adults. What seems definite is that there are many more than responded to the Council's inquiry.

³ Council of National Organizations, Adult Education Association, *Adult Education: A Directory of National Organizations*, New York, Association Press, 1954, p. 12.

⁴ Loy B. La Salle, "Public-School Adult Education," *Journal of the National Education Association*, February, 1955, p. 85.

⁵ Council of National Organizations, *op. cit.*, p. 10.



VARIETY OF INTERESTS is likely to be evident in the typical arts and crafts program for adults. Personal problems and aspirations must be a chief concern of the teacher of adults (adult class in the arts, public schools, Kutztown, Pa.).

A further study of the organizational structure of the various groups within the Adult Education Association indicates that they vary a great deal with regard to geographic interest. Twenty-two organizations operate on local, state, and regional levels; 33 organizations have national, regional, and state units; 17 organizations have one unit below the national level; other groups operate only on the national level. These data suggest the complexity of the problem and also the necessity for variation because of the nature of the services or participation required.

With regard to types of services and programs, adult education presents one of the most diversified pictures of any organized group of citizens. The services and activities range from public and governmental affairs to higher education, recreation, hobbies, leadership training, skills training, study groups, workshops, and classes in an infinite variety of subjects including the arts and crafts. In addition, there are several thousands of adults enrolled in classes for foreign-born, elementary education, physical education, and the practical arts which, in the judgment of the Council, are not reported on adequately.

It is natural that the vast number of participants, the variety of interests, and the many types of organizations and services should reflect an equally large diversity of means of communication, differentiated

policies, numerous publications, and a vast staff of workers numbering nearly 22,000 persons.

DEVELOPMENT OF GOALS

Sound as the reasons may have been for the earlier development of adult-education programs of various sorts, most of them were temporary in character. Prior to World War I the program attempted to cope with current emergencies. Once solved, many programs quite naturally passed from the scene to give way to new needs. It may be useful here to recall the point of view expressed by Bryson in his introduction to the *Handbook of Adult Education in the United States*.⁶ Much of what was done in the early days of the program was considered urgent at the time. On the other hand, much of what constitutes adult education today is considered not only an important task but a continuing and an enlarging one. Its goals have been refined, and even though they are not in any sense stated in final terms they nevertheless reflect years of history and experience with the larger issues inherent in the growing population of a young nation.

Briefly, the objectives of current adult education are these: (1) vocational efficiency, (2) economic understanding, (3) civic participation and responsibility, (4) better human relations and community improvement, (5) group interests, (6) personal growth and self-realization.⁷ It is from these areas that the senior citizen who has the opportunity of further education may formulate his goals and from which the teacher may develop plans for the enhancement of the life of out-of-school men and women.

Interestingly enough, one finds recorded in the six areas for adult education an echo and a reaffirmation of the very bases on which the entire art-education program for the schools has been postulated. The individual, the social group, the community, occupations, human relations, and self-discovery and self-realization are all a part of the continuing and expanding role of education for democratic associational life. This is a point worth remembering when teaching adults. Indeed, the goals of adults are continuing ones; the deep-seated motivations

⁶ Bryson, *op. cit.*, pp. 3-6.

⁷ *Ibid.*, p. 7.

are not unlike those of the adolescent who seeks his place in the world. The major differences are the age of the learner and his accumulated experiences. The desire to grow is just as strong.

THE MEANING OF ART FOR ADULTS

The values and, therefore, the meanings of creative education for adults are not the result of mere theorizing or of the wishful thinking of overzealous art educators. They are supported by the experimental evidences furnished by thorough and sympathetic studies of adults and by the recorded observations of thousands of cases in the process of reintegration.

Hughes Mearns⁸ has recorded his studies and reported his experiences with adults in what is now a classic work. Many others have made statistical recordings of the participation, sustained interests, and permanent benefits received by adults in the process of reeducation. Some of these data have been presented; further reading in the literature of this phase of education will furnish additional evidence of the effectiveness of the venture.

But aside from statistical or experimental evidences, one needs only to observe the spontaneous response of out-of-school people to almost any form of further education: evening schools, clubs, radio and television, forums, extension classes, conferences, book and magazine clubs, public lectures, and myriad other offerings too obvious to require mention. This widespread interest bespeaks the fact that out-of-school people respond as they do because of a need which becomes all too clear as they become involved in the realities of everyday living.

THE SOCIAL AND CULTURAL PATTERN

Workers in shops and fields, clerks, professional men and women, businessmen, executives, housewives, and all others who are otherwise engaged in the world's work seem to respond to post-school activities as sources of relief and release. The humdrum, the mechanical, the monotonous, even sordid, day-after-day occupations seem to stimulate the need for antidotes which rebuild and give new meaning to existence. Yet

⁸ Hughes Mearns, *The Creative Adult*, New York, Doubleday & Company, 1940.

the arts cannot be conceived only as therapeutics; their functions in adult education may be many. These are described and appraised hereafter.

The most powerful cause that compels adults to turn to the arts for regeneration is to be found in the pattern of contemporary social and cultural life. Even a brief examination of the present condition of man throws a great deal of light on those forces that make it imperative for all education, and creative education especially, to offer adults outlets that will lead them to a restoration of human dignity and self-esteem.

It is evident that a new challenge is facing the arts, and it is also evident that this area is becoming a major concern of education. Therefore, those engaged in the arts need not only to be alerted to the opportunities but to be conversant with the problems, the approaches, and the media required by this new field. The competition of other areas of education, traditional attitudes toward art, and the tenor of the times are lions in the way. By recognizing them for what they are, it may be possible to meet them intelligently and successfully.

A MATERIALISTIC SOCIETY

There is today a widespread notion to the effect that science will cure all the ills of mankind; that science is the surest answer to all the problems of man. The unscientific character of such a notion is evident, yet the popular mind has generally accepted it. The machine and automation, which are results of the applications of science, seem to be the controlling forces of the times. Values and standards which actually belong to the realm of the aesthetic and the spiritual are, instead, calculated largely on a materialistic basis. This fact is all the more reason why it is essential to counter with the arts and to establish a balance *between the material and the spiritual*. It is more nearly true to conclude that science must be harnessed to serve man. Science also proves conclusively that man has a mind but that he also has emotions and motivations which are of entirely different character.

A second danger to a balanced and rich life is inherent in present-day technology and the inevitable standardization in the processes of production, of consumption, in fact of all life. These mechanistic forces have robbed man of the individuality that he once enjoyed. Originality and self-expression are nearly impossible in the affairs of men. Instead, con-

formity and routine are the accepted mode. Adults who must earn a living for themselves and their families cannot overlook the sources that furnish them bread. Thus, unwillingly, they accept the attendant evils.

On the other hand, the very fact that individuals must live in a world of machines and of conformity makes it imperative that they be given outlets for release, and that they be acquainted with modes of expression which are not dependent on mechanistic requirements. Man does not live by bread alone. He also lives by his dreams, by participation in creative activity, emotional satisfactions, and spiritual insights. These are the ends of creative experience which are made possible through the arts, the crafts, and germane activities.

A third challenge in contemporary life is the direct outcome of increased leisure. The machine is both a blessing and curse to man. It is a blessing in that it has lifted his burdens and has improved his standards of living; it is a curse in that it has released time. The social responsibility of professional art education is one of presenting a program that will not only absorb the excess of time but utilize it for the reorientation of adult citizens. Such reorientation should be in terms of new outlooks for the individual, of reflection on the changes that have taken place within a lifetime, and should lead to a renewing of concepts in the light of new knowledges. Through new experiences, the teacher should stimulate the adult learner toward the reorientation of a life in which work, play, and creation become the elements of a new pattern of culture.

A further problem in modern society seems to stem from a traditional reverence for what is considered practical, or useful. Indeed, as pointed out in Chapter 13, the very distinction between "fine" arts and the crafts is a holdover from the erroneous thinking of post-Renaissance days. But the matter goes deeper than that. Somehow, the worship of what is practical and the cult of the scientific have brought about a disregard and a minimizing of some of the most powerful forces in life. It has been demonstrated elsewhere in this book that the emotional and the expressive forces are just as practical and just as essential. Art cannot be viewed only as adornment, an affair of idle moments, or as something apart from the more earthy aspects of living. Fortunately, there is dawning a new realization of the meaning of the emotions and of the aesthetic elements in life. The gains made by education at all levels of schooling are beginning to restore the arts to their rightful place. The further hope is

that through the education of adults a new valuation of creative pursuits may result.

Generally speaking, older citizens approach the arts with a dual set of feelings: tradition and popular notions on the one hand and personal desire for freedom from inhibitions on the other. If it is possible to demonstrate to them the practicality of art experience, not only as a means of release, but as a way toward self-discovery and expression, the obstacles may be overcome.

Ziegfeld sums up his hopes for a realignment of art, individual, and society in these words: "Properly conceived, the awakening of aesthetic awareness can and should play an important part in the reconstruction of our culture."⁹ The statement clearly reveals the true aim and meaning of art in the field of adult education. How the task may be accomplished, the means and methods of accomplishing it, are briefly presented below.

TEACHING OF ADULTS

IMPORTANCE OF INDIVIDUALITY

From the standpoint of teachers and teaching, the crucial question seems to be: how can the individual adult be reached when he accepts the opportunities offered him? Of course, there is no patent answer. Yet from the experiences of those who have worked with adults it should be possible to find some clues. The success or failure of the program hinges on the understanding of the individual and on a sympathetic approach to his problems and his aspirations.

Simply to transplant the well-planned, ideally conceived, and logically structured art program that may have been organized for young people in the public schools could easily defeat the entire venture. This failure would affect both the program and the adult who comes with high hopes and expectations.

This statement is not a denial of the proper planning advocated for younger pupils. What is meant here is that a different type of planning is necessary with adults because the motivations and the maturation levels are different.

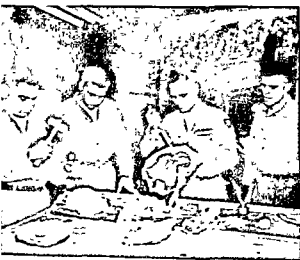
Uppermost in the mind of the teacher must be the inalterable fact that

⁹ Ernest Ziegfeld, *Art in the College Program of General Education*, New York, Teachers College, Columbia University, 1953, Chapter VI.

each adult comes with a purpose of his own. Each comes with a personal concept of art, with special needs, with a particular mental and artistic endowment, and with a social background which differs from anyone else's.



MODELING, POTTERY, AND CERAMICS have a special fascination for many older citizens who seek the "practical" in art. The creation of original forms as well as original molds should be stressed (above, ceramics class for adults, public schools, Hazleton, Pa.; below, U.S. Military Academy, West Point, N.Y.).



Actual contact with adult teaching may clarify some of these points. An evening-school class in arts and crafts met for the first time. The teacher, to familiarize himself with each individual in the group, passed out cards and asked for the usual information: name, address, type of art interest, prior experience with art, work engaged in, and formal education. He then asked each person to turn to the other side of the card and explain, briefly, why he had chosen to enroll in art and what he hoped the experience would do for him. Some of the findings of this simple procedure should be of interest and point up the importance of the facts gathered through it.

The age range showed that there were people in the group as old as 62 and as young as 17. The formal education ranged from seventh grade to college graduation. Prior experience with art revealed that one man of 26 had had considerable training in art in a German school of industrial design. Most members of the group had had some public-school art contact and the rest had no formal experience whatsoever. The type of work engaged

in by members of the group was extremely varied: housewives, draftsmen, steelworkers, a store clerk, a secretary, and many, many others.

The reverse of the card was most important and most revealing. A lady, a minister's wife, well educated, having reared her family was now eager to develop her own interests. She had read the works of Roerich, had visited his museum in New York, and was intensely concerned with the spiritual aspects of art. A younger member of the group wanted to learn Sho'Card Writing and start his own business; someone had told him he could make a good living at it; he felt he had a talent for it. The art-trained young man from Germany wanted further instruction, and was interested in experimenting with media with which he was not acquainted, for the fun and pleasure of creating. Most women were concerned with applied design; they wanted to "make things" for the home, friends, and themselves. A medical man just wanted to paint. A mechanic revealed that he wanted to go to art school when he was young, but that his parents thought he ought to go to work; here was his opportunity.

The significance of individuation in adult education is clearly shown by the composition of the group described. It is also clear that it is erroneous to formalize instruction, or to disregard the personal goals of each person involved. The first session, therefore, was devoted to a discussion of the importance of the person in art; of the need for integrity, of the fact that creating a picture and thinking creatively are not different things after all, and that art is closely related to each individual's life.

Subsequent meetings revolved around personalized programs. As time went on and persons became acquainted and group interest began to develop, it was possible to organize interest centers. Actually, groups began to form spontaneously as students observed one another at work. In this way, personal guidance within interest centers became a natural way of handling the class and the program evolved on its own momentum.

The situation just reported is not unusual. It is very much like what exists in most medium-sized and suburban communities. This is not only true of programs supported by the public schools but of those supported by Y.M.C.A.'s and similar organizations. In larger communities, specialized programs are available. However, they are the exception rather than the rule when adult education is seen in its nation-wide role. Nevertheless, specialized programs will be touched upon in due time. But what of reorientation? The discussion of self-discovery and cultural reawakening

that follows points out what happened to the thinking, the tastes, and the life outlooks of the cases referred to.

SELF-DISCOVERY

In working with senior citizens, it must be remembered that they have had many and varied experiences. They know the true meaning of work, of hardships, of success and failure. They have experienced anxieties, happiness, and sorrows. They are not like children, except in their desire to express, in some way, their thoughts and ideas. But fear of the world, moral and social inhibitions, have accumulated over the years. Traditional points of view and socially imposed restraints have been at work for a long time; these are negative forces which tend to submerge the real personality of the average adult. And the few who seem fairly positive about what they wish to accomplish often delimit their new desires and their approach in line with what seems to be currently approved by society.

The first task of the teacher, therefore, is to lead the adult to rid himself of such conditioning factors. This is not an easy matter, nor is it accomplished in haste. Nevertheless, until the individual willingly discards some of the notions that hold back genuine expression, and in their place substitutes new concepts, it will be impossible for him to achieve the very thing he wishes to accomplish—a different outlook on life.

The role of the teacher, particularly in a democratic society, is not so much one of teaching art. It is one of liberating the adult from fears and inhibitions concerning art, the self, and society. This may be done through the encouragement of whatever types of expression are natural to the individual, of saying through art whatever needs to be said. Furthermore, if self-revelation is one of the great needs of adults and one of the chief functions of the sympathetic teacher, then it may be hoped that through these, reorientation may be achieved.

Self-rediscovery of a genuine type is then the sum and substance of any program of adult education. In the arts, it is not the caliber of the work that is produced as much as the miracle that it is produced at all, at that point in life. To discover for oneself new abilities, whether limited or superior, to walk in fresh paths of self-expression, and to feel that life is a never-ending adventure may give adults a brighter outlook and

inward self-sufficiency. Improvement in the direction of quality will come as a matter of experience.

CULTURAL REAWAKENING

It should be remembered that adults who come to be reeducated do so on their own. For them there is no legal requirement; it is a personal answer to the need of keeping intellectually alive and culturally abreast of the times. Theirs is a hunger that must be satisfied.

In a way, the adult who seeks the opportunities of further growth is experiencing a reawakening of the senses and a rebirth of the self. If this is true, it must follow that the program in the arts must see in the reawakening an indication of its principal objective rather than a pre-conceived plan. There is little room in such a program for a teacher or a point of view which leans and directs in one direction and one only. The point of view must be discovered in each individual to be educated. For example, the minister's wife, to whom reference was made above, began by painting "pretty pictures." She had a definite idea of what she wanted from the outset. In fact, during the first year she painted specifically to decorate her dining room and her living room, to show her friends "what she could do." But the following year, by choice, she began to analyze her own paintings with a sense of healthy dissatisfaction and with a determination to achieve something she felt but could not yet conquer. Today she exhibits with local and regional groups. She attends the openings of new exhibitions in New York and Philadelphia and speaks with feeling and intelligence about contemporary art. What does her case indicate? It indicates that a new set of values, a changed point of view, a new desire to do differently, a new appreciation of the meaning of art, have been the outcomes of her search.

EVOLUTION OF METHOD

The interesting development in the case of the minister's wife is typical of the cultural reawakening and reintegration of many individuals. Her case shows plainly that arbitrary teaching and standards might have defeated the whole situation.

A second case in point is a young man in his thirties. He came to night school to get "pointers," as he put it, on woodcarving. He had

carved, or rather copied, some old Pennsylvania-German butter molds. He seemed to have feeling for wood and the mechanical ability to master the materials. Teacher and pupil learned much from each other in the venture. Slowly, by seeing examples of the work of contemporary sculptors, he became intensely interested in their work and their techniques. For awhile, he stopped carving and read a great deal. He examined every available reproduction in the school library. Eventually, he announced to the teacher that he was through copying butter molds and



WEAVING AND TEXTILE DESIGN are not only interesting to many adults but may lead them to profitable hobbies (exhibitions of hand weaves by Mrs. Dorothy Sherry, Allentown, Pa.).

wanted to try his hand at something of his own. He began all over: drawing first, some plasticine modeling next, and, lastly, woodcarving again, but of his own design.

The reorientation of this man was possible only because his enthusiasm and his point of view were accepted as valid, for him, from the beginning. His subsequent development was a matter of guidance and kindly stimulation. But again, what did actually happen to him? Obviously, new

concepts had replaced the old: a new appreciation of carving, a new understanding of integrity, a new sense of the worth of himself.

The method emphasized by the teacher in this case was not of a ready-made type, since there is no formula available. The method was suited to the case even though the foundations of good method were known to the teacher. Here was an older person with fixed ideas and outlooks; here was a man, such as may be encountered in many adult classes, who was sure of what he wanted. The teacher simply made him feel accepted, identified himself with the problem of the pupil, and slowly guided him to realize that his motives were fine but that the approach might be modified. Through such positive guidance the pupil was led to "see" other ways, to gain new knowledges of the craft, to tackle the problem on a creative basis, and thus to achieve true satisfaction through original thinking and a personal technique.

The obvious conclusion, with regard to all methods, and particularly with adults, must be that method is dynamic, that it changes from pupil to pupil, according to the type of guidance needed.

It was pointed out in Chapter 4 that it is important to begin with the child. It is equally true that in teaching adults one must accept them as they are, and where they are, artistically. From then on, the teacher's efforts will be in the direction of lifting the individual to the plane where he ought to be.

Once again one is inclined to refer to the impressive discoveries of renewed personalities and reawakened talents reported by such master teachers as Hughes Mearns¹⁰ and Florence Cane.¹¹ They both give detailed accounts of how men and women past middle age made new beginnings through art. Indeed, the experiences of all who have taught adults would make interesting recitals of reclaimed lives.

AWAKENING OF TALENT

Aside from the worthy use of leisure and the therapy that art experiences may bring, there is the very significant possibility that talents which have been dormant for a long time may be brought to the surface.

There are altogether too many reasons why in the past, and even now,

¹⁰ Mearns, *op. cit.*, Chapters VI, VII.

¹¹ Florence Cane, *The Artist in Each of Us*, New York, Pantheon Books, 1951, Chapters XX-XXIII.

many young people are forced to abandon their interest in art. Among these are the specific educational requirements of certain curriculums which prohibit talented young people from taking advantage of art while in high school. Then again, many are forced to discontinue their education to go to work; others who complete the senior high school may lack the financial resources necessary to enroll in art schools or colleges where they might advance their art education and make it a career. Many such persons eventually find their way into adult programs and blossom forth as painters, sculptors, potters, jewelers, or designers in one medium or another. Some of them achieve real stature in time. Mearns records such cases as examples of what he calls "unguessed gifts." There are indeed many who possess unguessed gifts among those who attend arts and crafts classes. For them the adult program may be the vehicle to a wider opportunity in creative fields, and even new careers.

The creative unfolding of adults, when assured of sympathetic understanding, can be very dramatic for the many reasons suggested elsewhere: broader experience, greater definiteness of goal, and deeper feeling for accomplishment. These add up to a motivation that is seldom matched among young people in the schools.

VOCATIONAL REDIRECTION

What has been discussed so far might lead to the conclusion that lifelong learning programs are therapeutic or even recreational, but little more. Such is not the case.

There are certain practical aspects of the education or reeducation of adults in arts and crafts that should not be overlooked. Many institutions of learning are especially designed for out-of-school people of all ages who are seeking new ways of making a satisfying livelihood. Such persons are eager to retrain themselves to achieve new goals. Indeed, it is not uncommon to find individuals who begin in the rather heterogeneous groupings which exist in public-school adult programs and move on to specialized schools. In those instances, the guidance function of the art teacher and the nature of the art program should focus on the specific aims of the individual. Rehabilitation and redirection of an immediate type can mean the further happiness of the students concerned.

Courses in specific crafts, sign writing, stage and costume design, and others that might be requested by students who have vocational intentions

should constitute the offerings of the program of retraining. Evidences of this type of practical education offered to adults are many. While adequate data are not available to permit a definitive statement of the situation, talks with teachers of adult classes seem to bear out the fact.

Small shops where leather, jewelry, pottery, ceramics products, and weaving are created for public consumption may be found in many localities. A random survey made by the author in a three-county area disclosed that 90 percent of the places visited were operated by individuals who received the early stimulus in an adult class in arts and crafts.

Personal contact with a number of persons trained in evening schools reveals that they found employment in stained-glass studios, commercial advertising agencies, and as window decorators in stores. A number of them set up shops for sign and card writing. All this following their preparation in adult art classes.

SUGGESTIONS FOR PUBLIC-SCHOOL PROGRAMS

The social and cultural reasons why adults are interested in arts and crafts have been touched upon in the preceding pages. To those broader reasons there should be added the equally varied goals and abilities of the individuals who show such interests. When they are considered, it becomes clear that the approach to and the content of the program must, of necessity, be just as varied. On the other hand, a realistic view of problems encountered by teachers with regard to space, equipment, and physical energy must also be considered. The suggestions which follow are intended to help teachers of adults face the problem efficiently, with satisfaction for themselves and with profit for the learners. The suggestions are offered only as starting points which may be broadened or adapted according to local needs and resources.

THE WORKSHOP PLAN

Because the interest areas may be many and because usually only one person may be available to teach, the workshop plan is the most effective for small school districts. The regional or area high school may be assumed as the focal point of the program where adults will meet. The art laboratory is one which lends itself well to diversified activities such as painting and other graphic arts as well as the crafts. Under the circumstances, a general plan such as the following may prove helpful:

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1. Make an inventory of interest areas, then group people accordingly.
2. Furnish each interest group with appropriate visual materials to examine and enjoy while groups are being organized.
3. Begin working with the interest group requiring the least amount of stimulation to get under way, then proceed to the next group, until all of them are purposefully engaged.
4. At this point focus attention on individuals to help them solve specific problems in design, technique, or even personal matters.

The procedure indicated suggests that the personal interest of each individual must not be allowed to wane. It further implies that as quickly as possible each person should begin experiencing the art form he has



METALWORK AND JEWELRY appeal because of their personalized interest and use. Sound design is especially important in these areas because aesthetic values are generally sought in such items (adult classes, public schools, Hazleton, Pa.).

chosen. Above all, the procedure indicates that an attempt to teach all members of the class at the same time is futile and contrary to the principle of individuation which must prevail in adult education in the arts. This does not preclude the fact that on occasions the teacher may wish to share with all members of the class an experience or other helpful information which deals either with art in a broad sense or with administrative matters.

Progress in a workshop type of organization rests completely with each

participant. The degree of ability, the dexterity, the speed, the intensity of interest, in short, all the elements that make each person different from his associates, are given full play. On the other hand, the teacher must determine the amount and kind of guidance needed by each learner. All in all, a diversified program seems to be the best answer to adult development because it is in harmony with the nature of creative activity and with the psychological basis of development.

THE SPECIALIZED APPROACH

In school systems where several teachers may be employed to conduct the adult program in arts and crafts, a degree of specialization in offerings may be feasible. In larger communities the situation permits the further advantage of choosing among several localities and several activities. Under such circumstances, the director of art education in collaboration with the director of adult education may select those schools and those teachers best suited for the special features of the program. Regarding the offerings, the greatest advantage seems to be that the teacher in charge has only one area of art to consider and consequently may go deeper and farther into any craft.

On the other hand, he will have within one class several degrees of proficiency, that is to say, the beginner, the more-advanced student, and perhaps some who have had considerable experience in the interest area. It may appear superfluous, yet it must be repeated here, that even under such circumstances the principle of individuation and the particular background and bent of the learner must be considered seriously. Even though this may be a specialized program, the learners are different as persons. Actually, this point of view is even more significant in the specialized program since the adult may concentrate and, therefore, develop to a finer degree the specialty he has chosen to explore or to master.

The interest areas to be offered are usually determined by the demands. Sometimes, past experience may suggest what courses ought to be offered. Usually classes in painting, drawing, graphic arts, commercial art, modeling, pottery and ceramics, jewelry making, and weaving seem to be popular with many adults.

GENERAL EDUCATION

In some localities, courses in art history and appreciation are very popular. While these courses are of a cultural nature, if the temper of

the community demands them, the art teacher should not shrink from them. A broader knowledge on the part of the people and a sounder taste will lessen the cultural lag that exists between artist and layman. The idea of art as general culture has already been advocated as part of the preparation of young people. But intelligent participation in the activities of life, wiser consumership, and greater enjoyment of the arts certainly hold true for adults. Actually, this aspect is even more significant as part of lifelong learning because the adult is the voter, the taxpayer, the policy maker, and the civic leader. The cultural fabric of American society, democracy itself, and the extension of this important segment of our total culture depend on the level of understanding and upon the sympathy with which people view the arts.

Many are the intelligent adults who ask themselves: What is modern art? What is back of modern design? Why do tastes change? What forces and principles underlie the art expression of various epochs? What of American art itself? But then there are many who seem concerned with the possibilities of home planning and furnishing, with landscape gardening, and even with community planning or improvement. Surely these are interest areas that will broaden the intelligence and the tastes of all peoples and cannot be overlooked either as special treatments or in the general teaching of adults.

A survey of local conditions and demands may be the best method of discovering the needs and possibilities for broadening the horizons of older citizens. On the other hand, the vision of school authorities and of art personnel must be such as to sense opportunities as they present themselves for the enrichment of adult programs through art.

STANDARDS OF ACHIEVEMENT

In order that the true ends of adult education may be adequately achieved, it is important that certain standards of work and accomplishment be set up. Such standards must be valid in relation to the social task and defensible with respect to those who are taught. While such standards cannot be inflexible, they must nevertheless be determined, if only as desirable goals for teachers as well as for pupils.

A fair amount of the output of adults enrolled in arts and crafts classes is admirable, but the larger proportion seems to be of dubious aesthetic

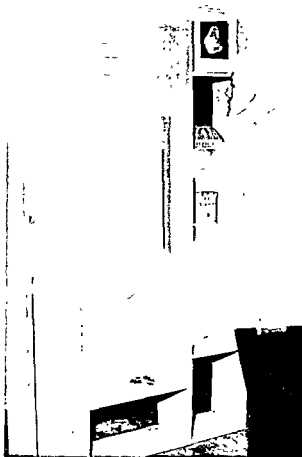
value. It is this general observation that raises the question of standards.

The general effort to popularize the arts with adults and the eagerness of teachers to fill their classes seem to account for the lowering of values, aesthetic or personal. How erroneous such a practice is may be demonstrated by the number of dropouts from courses. However, the greater loss is in the direction of good taste.

UNPRODUCTIVITY OF LAISSEZ FAIRE

A study of this problem indicates that the question of standards is tied up with the type of teaching that is done. At least two general tendencies prevail in teaching adults. These are not unlike similar tendencies in the teaching of young people in the schools. The first inclination is exemplified by the teacher who believes that as long as adults are kept busy and seem to be entertained by what is provided for them, it will all contribute to their enrichment regardless of standards. Such thinking has resulted in copies of paintings or photographs, in traced or otherwise adapted design motifs, mechanically superimposed on leather or pottery or jewelry. In many instances adults have proudly shown pieces of ceramics or pottery which were the mere result of commercial molds and transferred ornamentation.

It seems hardly necessary to point out how false such teaching is and how unfairly the adult is being treated. The very fact that adults come to arts and crafts classes is an indication that they are eager to learn. The creative potential, whatever it may be, should be properly appraised and guided so that honesty of expression



HIGH STANDARDS of workmanship commensurate with the potential abilities of adults must be set up and maintained to challenge senior citizens (Pennsylvania Guild of Craftsmen, Lehigh Chapter, Allentown, Pa.).

the community demands them, the art teacher should not shrink from them. A broader knowledge on the part of the people and a sounder taste will lessen the cultural lag that exists between artist and layman. The idea of art as general culture has already been advocated as part of the preparation of young people. But intelligent participation in the activities of life, wiser consumership, and greater enjoyment of the arts certainly hold true for adults. Actually, this aspect is even more significant as part of lifelong learning because the adult is the voter, the taxpayer, the policy maker, and the civic leader. The cultural fabric of American society, democracy itself, and the extension of this important segment of our total culture depend on the level of understanding and upon the sympathy with which people view the arts.

Many are the intelligent adults who ask themselves: What is modern art? What is back of modern design? Why do tastes change? What forces and principles underlie the art expression of various epochs? What of American art itself? But then there are many who seem concerned with the possibilities of home planning and furnishing, with landscape gardening, and even with community planning or improvement. Surely these are interest areas that will broaden the intelligence and the tastes of all peoples and cannot be overlooked either as special treatments or in the general teaching of adults.

A survey of local conditions and demands may be the best method of discovering the needs and possibilities for broadening the horizons of older citizens. On the other hand, the vision of school authorities and of art personnel must be such as to sense opportunities as they present themselves for the enrichment of adult programs through art.

STANDARDS OF ACHIEVEMENT

In order that the true ends of adult education may be adequately achieved, it is important that certain standards of work and accomplishment be set up. Such standards must be valid in relation to the social task and defensible with respect to those who are taught. While such standards cannot be inflexible, they must nevertheless be determined, if only as desirable goals for teachers as well as for pupils.

A fair amount of the output of adults enrolled in arts and crafts classes is admirable, but the larger proportion seems to be of dubious aesthetic

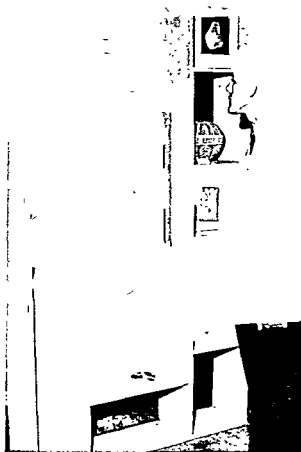
value. It is this general observation that raises the question of standards.

The general effort to popularize the arts with adults and the eagerness of teachers to fill their classes seem to account for the lowering of values, aesthetic or personal. How erroneous such a practice is may be demonstrated by the number of dropouts from courses. However, the greater loss is in the direction of good taste.

UNPRODUCTIVITY OF LAISSEZ FAIRE

A study of this problem indicates that the question of standards is tied up with the type of teaching that is done. At least two general tendencies prevail in teaching adults. These are not unlike similar tendencies in the teaching of young people in the schools. The first inclination is exemplified by the teacher who believes that as long as adults are kept busy and seem to be entertained by what is provided for them, it will all contribute to their enrichment regardless of standards. Such thinking has resulted in copies of paintings or photographs, in traced or otherwise adapted design motifs, mechanically superimposed on leather or pottery or jewelry. In many instances adults have proudly shown pieces of ceramics or pottery which were the mere result of commercial molds and transferred ornamentation.

It seems hardly necessary to point out how false such teaching is and how unfairly the adult is being treated. The very fact that adults come to arts and crafts classes is an indication that they are eager to learn. The creative potential, whatever it may be, should be properly appraised and guided so that honesty of expression



HIGH STANDARDS of workmanship commensurate with the potential abilities of adults must be set up and maintained to challenge senior citizens (Pennsylvania Guild of Craftsmen, Lehigh Chapter, Allentown, Pa.).

and a growing sensitivity for good design will become the true standard of their performance. Can adults learn to create their own molds? Can they create their own compositions for painting and other graphic modes of expression? These are academic questions which, in a sense, have already been answered in preceding chapters.

But an even more serious consideration which must be kept in mind is the fact that adults cannot be misled for long. A craftsman, for example, who is required to produce goods that meet the standards set by his company will not be chided by false encouragement and dishonest practice. He will soon know, therefore, the worth of what he produces in the arts and crafts class, as well as the worth of the teaching he receives.

Freedom of expression, individuality, the release inherent in creative work, all these deny copying, patterns, short-cut methods, and, above all, dishonest procedures.

DANGER OF FORMALISM

The second inclination in working with adults is characterized by the teacher who may be classified as a formalist. He knows his craft and has high standards. He believes in technical proficiency and directs his pupils along a preconceived pattern. Those who can follow him from the outset may survive; others will drop by the wayside, disillusioned and discouraged. This type of teaching fails the very purpose of adult education because the high hopes and the aspirations of the pupils are destroyed even before they have had an opportunity to reveal themselves. The only situation in which such teaching may have a place is in specialized courses which have set prerequisites or equivalent experience. Certainly, formalism is not in the spirit which should prevail in most adult programs sponsored by the public schools of most communities.

The nature of creative activity and the psychological maturity of most adults should be seriously considered by the teacher who earnestly seeks to fill the gaps in the lives of those who come eagerly searching for new sources of personal enrichment.

THE RELATIONAL POINT OF VIEW

It will be remembered that in Chapter 3 the author proposed a *relational theory*. It should be applicable to the problem of standards. The process of creation on the part of an adult is all important because it is

through the experience that he gains new perspective on life. In creating he replenishes his spiritual resources and realizes again that he is a worthwhile being. Whatever he produces must be a satisfying visualization of his intention. He must feel that the object created has a value, artistically and otherwise, to him as the creator and, perhaps, to his social group.

The three elements of the theory imply that in setting standards for the work of adults the teacher must begin with the individual's capacities and his past contacts with art, and allow these full play. Second, as the adult grows in ability to express himself and to handle the necessary media, more should be expected of him in terms of mastery of process and product. Third, through self-evaluation and through appraisal by the teacher and others in the group, the individual must be challenged to seek adequate aesthetic values in his productions as works of art. Ultimately, he should feel that he is "a workman that needeth not to be ashamed" but rather proud to possess what he has wrought.

SUMMARY

Statistics and observation indicate that lifelong learning is a vast field with a future that bids fair to becoming an even more significant area of education. Adults, that is to say, all out-of-school persons beyond the age of 18, are taking serious advantage of the many opportunities open to them. For some it means further education, for others vocational re-orientation, for many civic intelligence, and for a vast number the pure enrichment of life.

The arts and crafts have a special appeal for a sizable number of adults. Classes for such people seem to be very popular all over the nation. Agencies of all types are set up to provide the opportunities: private, religious, federally supported, state-supported, and locally supported. Nation-wide organizations, the American Association for Adult Education and, more recently the Public School Adult Education Association, integrate, as far as it is possible, the work of thousands of local, state, and regional groups.

The reasons for the popularity of the movement, especially in the arts, are many, but unquestionably the urge to create is preëminent. Through creative activity adults hope to replenish those spiritual resources that are heavily taxed in the workaday world. Materialism, automation, mass

they are supported, how they are patronized, budgetary provisions made for them, staffing, housing, and other aspects. Share your findings with your associates.

2. If you were the art coordinator of a community in which you felt there was a need for arts and crafts opportunities for adults, how would you proceed to establish a program? Submit your plan to a discussion group of your associates.
3. Visit a class in arts and crafts for adults by prior arrangement with the teacher. What is the atmosphere like? What activities are being undertaken? What are some problems adults seem to encounter? Make a report to your associates and compare your findings with theirs.
4. "Since most adults have had many experiences with problems of everyday living, they should be expected to do mature work in whatever form of art they choose." Do you agree with this statement? Do you disagree with it? What is a proper attitude in this regard?
5. Following the reading of this chapter and additional literature, propose several methods or procedures you would use in teaching adults. Submit these to a jury of your associates.
6. To what extent would you diversify the program of an adult group if your class was the only one offered in arts and crafts? How would you proceed to determine interest centers? How could the entire group profit by the work of individual members?
7. "Because adults must see results, it is necessary to permit them to use various devices such as copied motifs and ready-made molds for pottery or modeling." Defend this position if you believe it is sound. Otherwise, give all the arguments for the negative.
8. Prepare an outline of the contents, methods, and resources you would use if you were to teach an art-appreciation course for adults. Discuss the prospectus with your associates.
9. Assuming that you were teaching an "advanced" group of adults in painting or modeling, what standards of achievement would you set up for your class? What point of view would you stress? What techniques would you advocate? Discuss your ideas before your classmates.
10. Under what circumstances would you advise your administrative superior to establish adult classes of a specialized nature, such as pottery, modeling, weaving, jewelry making, and others? What resources would such a plan involve?

For Further Reading

Bryson, Lyman, *Adult Education*, New York, American Book Company, 1939, Chapters III, IV, X.

production, and standardized living give rise to the desire within each person to establish his own identity. Through art it is possible to achieve such reintegration.

The problems confronting art teachers who teach adults are many. Adults have experienced the world; they have definite purposes and are eager to accomplish. On the other hand, they have set ideas; they feel the impact of tradition and are somewhat timid. These are the assets and the liabilities with which they come to evening classes or late-afternoon classes.

Should art teachers assume a formalistic attitude in their teaching? This could well defeat the purposes of the adult-education movement and of each individual within it. Should the teacher merely entertain his pupils? Such a course would likewise defeat the scope of the program.

The answer to the dilemma is not a difficult one if the teacher believes that art expression is a matter of self-discovery and that each individual has motivations of his own. Growth is a never-ending human quality; it is certainly alive in those persons who continue to search for ways through which they may improve their lives and broaden their horizons.

Individuation, variety of experiences, exposure to fine examples of art of many types, self-evaluation procedures, all these are keys to successful teaching. They are just as valid with adults as they are with children.

The quality of the products of adults should be commensurate with their endowment and growth. In general, it will be obvious that adults seek mature types of accomplishment. Shoddy products will hardly justify the processes with adults, certainly not for long. The task of the teacher, therefore, remains one of guiding and stimulating the adult whose dormant talents may be reawakened, and of moving him to higher levels of accomplishment with each new experience. It is through such teaching that the entire cultural tone of the nation may be raised. Actual experience in the arts will tend to enrich the lives of participants, open new fields of endeavor for some, and surely broaden the public's appreciation for the work of artists and designers.

For Discussion and Activity

1. Make a complete survey of the adult-education opportunities available in your immediate community, indicating the nature of the opportunities, how

- they are supported, how they are patronized, budgetary provisions made for them, staffing, housing, and other aspects. Share your findings with your associates.
2. If you were the art coordinator of a community in which you felt there was a need for arts and crafts opportunities for adults, how would you proceed to establish a program? Submit your plan to a discussion group of your associates.
 3. Visit a class in arts and crafts for adults by prior arrangement with the teacher. What is the atmosphere like? What activities are being undertaken? What are some problems adults seem to encounter? Make a report to your associates and compare your findings with theirs.
 4. "Since most adults have had many experiences with problems of everyday living, they should be expected to do mature work in whatever form of art they choose." Do you agree with this statement? Do you disagree with it? What is a proper attitude in this regard?
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THE CRAFTS AS EDUCATION

It is not a soul, 'tis not a body that we are training up,
but a man, and we ought not to divide him.

Montaigne

A NEEDED EMPHASIS

EVEN THOUGH MANY REFERENCES TO THE CRAFTS HAVE BEEN MADE AND their values for the various levels of the schools have been noted at several points throughout this book, there are two principal reasons for the writing of this chapter. The first reason is to highlight the crafts as significant aspects of the well-balanced school art program. The second is to point up certain artistic considerations that must prevail if the crafts as educational ends are to rise to the quality of fine art.

THE INDEX OF AMERICAN DESIGN

During the years of the last depression, a very ambitious program was undertaken by the federal government known as the WPA or Works Projects Administration. It included in its activities the reproduction, in graphic form, of a large variety of folk crafts wrought in America from the earliest days of colonization. The resulting collection is now housed in the National Gallery of Art for reference as well as for inspiration to contemporary designers.

The importance of the *Index of American Design* is not merely historical. In a larger sense, it shows how the many crafts in wood, clay, tin, iron, stone, glass, thread, and sometimes combinations of these are direct answers to human needs. They are also examples of forthright

workmanship, of regard for materials, and of ability to utilize available resources to best advantage. Furthermore, they show a definite relationship between design, materials, and the use to be made of the crafts article.

An industrial civilization, even more than earlier cultures, needs individuals who, in the spirit of the pioneer, will create with materials for the needs and in the materials of their own time. The machine, when it comes into play for mass production, will at least have been directed by a creative mind and skillful hand.

Several studies have made it clear, however, that one of the major shortcomings of current art-education programs all over the nation is the insufficient attention given to the crafts and to three-dimensional design in general. Progress has been made more recently, but the extent of the effort and the quality of the product indicate that greater emphasis and deeper concern need to be given to this phase of education.

Ziegfeld's¹ study of course requirements in the education of teachers of art revealed that by far the largest amount of the art preparation was concerned with two-dimensional experiences, expression, and media. A parallel study by the present writer² confirmed Ziegfeld's findings and, on that basis, recommended the strengthening of three-dimensional design experiences in the preparation of teachers in order to effect a corresponding strength in the art program of the public schools.

It seems quite clear, from the data reported by the studies mentioned as well as from field observation, that the lack of proper interest in the crafts derives from two sources. These are briefly elaborated upon hereafter.

LAG IN TEACHER EDUCATION

The specially prepared teacher or coördinator of art is, obviously, the key to the situation. The major reason for the prevalent lack of experiences and of better standards for crafts derives, without question, from a weakness in the preparation of teachers of art. This is equally true of the prepa-

¹ Edwin Ziegfeld and Walter Hager, "Course Requirements in Fifty Institutions," in National Society for the Study of Education, *Fortieth Yearbook, Art in American Life and Education*, Bloomington, Ill., Public School Publishing Company, 1941, p. 741.

² I. L. de Francesco, *The Preparation of Teachers and Supervisors of Art*, doctoral dissertation, New York University, 1942.

ration of general classroom teachers. The natural outcomes of such a condition may be seen in the meager results of the classrooms.

It is true that three-dimensional experiences are often included in correlated units and occasionally as independent activities. But in general, the fear of the materials involved, the "messiness" caused by certain processes, and the lack of proper background in the design qualities required seem to prevent a wider and more serious employment of the crafts as education.

Strangely enough, the crafts are utilized rather extensively with children of low mentality, in therapeutic programs, and in the industrial-arts shop. The effectiveness of crafts with these groups is not denied. However, it seems both anomalous and unsound to confine designing with materials only to those children. Normal boys and girls, and especially those with a superior sense of design, could not only profit much by crafts experiences but might also be directed to use their talents in vocational channels following their formal education.

With regard to teacher-education programs, it will suffice to reiterate the fact that traditional curricula can only produce traditional teachers whose vision is limited by antiquated methods, a minimum of materials, stereotyped techniques, and a narrow concept regarding the wider nature and sphere of art experiences.

ERRONEOUS MEANING OF "FINE" ARTS

The second cause that hampers an adequate program in three-dimensional design is deep-seated. It is a part of the false reverence for the so-called "fine" arts as distinguished from the "minor" arts, or the crafts. This unfortunate and persistent late-Renaissance notion has tended to set up a highly arbitrary division in the field of art and, consequently, in art education.

Sensing the attitude current in his own day, Emerson wrote: "Beauty must come back to the useful arts and the distinction between the fine and applied arts be forgotten. If history were truly told, if life were nobly spent, it would be no longer easy or possible to distinguish the one from the other."

Much quibbling and hairsplitting have already attended this futile dispute. For the benefit of those who teach art in the schools of today, it



STITCHERY, SIMPLE WEAVING, and related processes offer boys and girls opportunity to integrate design and materials. The color choices, the decorative effect of the design as it develops, and the necessary control of the materials are worth-while experiences for the craftsman, young or old (above, 5th grade, public schools, Kansas City, Mo.; below, 3rd grade, public schools, Tucson, Ariz.).



should only be concluded that the distinction alluded to has no place in a philosophy of art education for a democratic society. Nor is the point of view defensible on psychological grounds, as must have been gathered from previous chapters.

The term "fine" connotes quality, not kind, of art. Indeed, a beautifully wrought piece of pottery may be of fine aesthetic quality; at the same time, a badly structured painting or drawing, in spite of the difference in category or in the medium used, fails to achieve the standard of a "fine" piece of work.

To clarify the issue at hand, it may be well to examine the values inherent in the area of three-dimensional design from several points of view. These are, first, its value as a fundamental mode of expression; second, its educational and social worth; third, the basic aesthetic principles involved in its creation.

CRAFTS AS A BASIC MODE OF EXPRESSION

ANTIQUITY OF CRAFTS

When the primitive potter shaped the clay found in the neighborhood of his cave into a receptacle, he was converting the raw material of nature into a useful object. When he bent a limb from the nearby tree into a bow suitable for hunting, he was creating an

implement that was essential to the continuance of his life. When he sharpened stone against stone, giving shape to each according to a purpose, he was fulfilling a need dictated by the urgencies of living. When the primitives wove grasses and twigs either into cloth or into baskets, they were again creating for use and by means of available materials. It is in that manner that certain crafts were perpetuated and in time assumed traditional character. It is also true that implements were created in the same way and stimulated by the same motivation, utility.

In each instance, the primitive craftsman was a true creator. In each case he was shaping the raw materials of the environment to his own purposes. In a sense he was engaging in an experience to control the physical world.

Yet there are abundant evidences to indicate that early man recognized more than utilitarian or material wants. He was an emotional being with capacity for appreciation and sensitivity, to respond to beauty in terms of line, form, pattern, and color. His utensils and weapons, while primarily shaped to fulfill a specific function were, in addition, embellished with details that made them attractive and meaningful in the ritual or in the amenities of the communal life of his group.*

The tradition of utility and beauty was highly developed by the Egyptians and the Greeks. By the time of the Renaissance the crafts guilds had developed standards of excellence in the crafts as well as outstanding craftsmen such as Cellini.

Unfortunately, by the end of the nineteenth century the handicrafts had fallen to a fairly low estate, though not lower than the standards of industrial products turned out by the newly invented machine. William Morris, the noted English writer and designer, rendered great service by undertaking the revival of the crafts. With his pen he called attention once more to those fundamental principles which had been characteristic of honest handicrafts for many centuries. He made it clear that "The wares which we make are made because they are needed; nothing can be made except for genuine use; therefore, no inferior goods are made. It is each man's business to make his own work pleasanter and pleasanter, which tends toward raising the standards of excellence, as no man enjoys

* Ruth Benedict, *Patterns of Culture*, New York: Houghton Mifflin Company, 1934, pp. 34-35.

turning out work which is not a credit to him."⁴ It should be pointed out, however, that Morris may have erred in turning his back entirely on the machine or in failing to recognize its possibilities. The man of the twentieth century has had to accept the machine and has found, in some measure, ways of controlling its products through better design.

REVIVAL IN AMERICA

In America the revival of the handicrafts received great stimulus through the international expositions held in this country during the past eighty years. These, in turn, gave impetus to research and to renewed interest in regional crafts traditions. The expositions kindled an interest in industrial design by demonstrating to American business and industry that good craftsmanship had survived in many countries. Even the crafts of remote and obscure parts of the world pointed out that much could be learned from simple cultures with regard to the appearance and to the function of products. The expositions also made it clear that the United States, being the world's leading industrial nation, must not remain in the position of having to import designers, but rather that it should train its own craftsmen.

Massachusetts, New Hampshire, Vermont, Connecticut, South Carolina, Tennessee, and Pennsylvania are but a few of the states in which the handicrafts have been well reestablished by subsidies from the state or through independently supported programs. Some states employ directors, whose job it is to improve the design, encourage the output, and find markets for the products of woodcarvers, potters, weavers, silversmiths, and other craftsmen. Nearly twenty states have organized crafts guilds. In turn these have local chapters at geographically strategic spots within each state. Many prominent craftsmen and good designers exhibit annually at crafts fairs, which, in many cases, are "juried" exhibitions. A number of craftsmen have achieved such excellence that their work may now be found in exclusive shops in New York, Chicago, San Francisco, and other important centers.

These interests have found response on the part of educational institutions, so that today many of the major art schools and universities

⁴William Morris, *News From Nowhere*, 1895 (available only at the Library of Congress).

have established industrial-design departments as well as courses intended to develop appreciation through basic experiences as part of general education and in art-teacher education programs. Among the recently established centers for the development of superior craftsmanship is the American School for Craftsmen at the Rochester Institute of Technology. On the other hand, industry itself has developed or has endowed clinics for designers as well as design departments within its own structure.

It is interesting to note that in 1948 the Canadian government, by an order in council, established the National Industrial Committee with



EXPLORATION OF MATERIALS, such as wood, reed, thin metal, and others, leads children to realize the limitations as well as the advantages of these media. In turn, such discoveries point the way toward honest workmanship (Kimberton Farms Schools, Phoenixville, Pa.).

the specific recommendation that the committee promote greater use of Canadian talent in the designing of all types of consumer goods. By 1953, in view of the increasing importance of its functions, that committee be-

came the National Industrial Design Council. The personnel of the Council includes educators, manufacturers, retailers, research workers, and consumers. A small brochure published recently presents in attractive form the aims, the accomplishments, and the hopes of the organization. It appears that the main objective is that of "encouraging better design of Canadian products in everything you use, from a teakettle to a chair."⁵

In the United States, while there is no institution subsidized by the federal government, there are a number of organizations, including museums and industrial concerns, which sponsor sound modern design on the same broad base as the Canadian Council. The Society of Industrial Designers, which receives its impetus from Loewy, Dreyfus, Teague, Reineche, Stevens, McCobb, and other equally well-known designers, exerts a powerful influence on American industrial design.

INSPIRATION FROM NATIVE CRAFTS

The sustained interest in the crafts has also been aided by considerable research conducted among the various ethnic groups throughout the world. The results of such research are extremely valuable when properly used, because they present a wealth of material for reference in designing products suitable to the present age and present needs.⁶ Specifically, one may look for inspiration to the simple artistry of the Negro sculptor, to the handsome leather and metal crafts of the Spaniards, or to the bold design of the southern Germans. To these may be added the woodcraft of the southern Highlanders, the simple but direct woodwork of the Swedes, the gay embroidery of the Slavic people, and the delicate lace of the Italians. Perhaps overworked but still capable of fresh interpretation are the pottery and metalwork of the American Indian and, farther to the south, the virtually untouched sources of inspiration offered by the work of the Aztecs, the Mayas, and the Incas.

As one studies the handiwork of these people he discovers that they, like the earliest groups in civilization, appreciate and use the common resources about them: grasses, husks, seeds, bark, pods, berries, wood, stone, metal, clay, and many others. These are but a few of nature's

⁵ *The Story Behind the Design Centre*, Stratford, Ont., National Industrial Design Council, 1953.

⁶ *Unesco Courier* for the last several years has been profusely illustrated with photographs of the native arts and crafts of many countries of the world.

mediums available to nearly everyone. Many beautiful as well as useful objects may be created with seemingly humble materials. The great need is to stimulate the use of the imagination, an understanding and an appreciation of the immediate environment, and a sound feeling for design qualities.

EDUCATIONAL AND SOCIAL VALUES

Designing with materials has distinct contributions to make to the social objectives of all education. The possible variety of end products in addition to the necessary processes permit nearly every individual to utilize handwork either for a market or purely for personal satisfaction. There is fascination about shaping materials into objects and in working out processes. They invariably induce the pleasure which accompanies mastery over problems or personal achievement. Surely the boys and girls in the schools of the nation should not be deprived of that joy.

EMOTIONAL AND MENTAL THERAPY

The recency of the Second World War and the role played by crafts programs in camps, hospitals, and on the home front make it unnecessary to repeat what has been reported fully in various publications. The record stands, nevertheless, as a witness to the effectiveness of crafts as means of individual and group therapy.

It is important to note that the term therapy needs to be interpreted more broadly than it usually is. Personal and group mental health is a much-to-be desired condition in an era of rapid movement, of tensions, of quick changes in economic and social outlooks, and of population shifts. Mental health, when used in its broader connotation, indicates a state of reasonable emotional balance. It implies a feeling of security and, in general, a flexibility that permits adjustment. To be able to engage in any creative pursuit and thus replenish the depleted reservoir of emotional, mental, and spiritual energies is a mark of health. Whatever by-products craft activities may generate are in addition to the very important function of regeneration. Even prior to the last war and the realization of the value of crafts in hospitals and camps, industry was already making wide use of the crafts. Industrial hazards are just as great as those incurred in a war.

Currently, the arts and crafts program of the armed services is being strengthened and extended. Hundreds of art teachers and craft specialists are sought for employment in order to make the crafts available to the men and women in camps, both at home and abroad. The whole purpose is to aid individuals by maintaining morale and mental health at a high level.

USE BY SOCIAL AGENCIES

The crafts offer one of the answers to programing for out-of-school youth. The problem is a real one from the standpoint of the young people themselves and from that of parents and society. The frightening current rate of juvenile delinquency is partially due to lack of proper motivation to engage in worth-while activities. During the days of the last depression a sharp rise in juvenile delinquency was also noted. At that time, the schools were thrown wide open during the evening hours and many crafts courses were made available. These proved very popular with young people. Community agencies, such as Y.M.C.A.'s, Y.W.C.A.'s, Y.M.H.A.'s, and other similar organizations, engaged in parallel programs for young people during the day. Strangely enough, the arts, which are usually curtailed during periods of economic distress, attracted so many and proved to be such invaluable assets that they were strengthened and extended on a more-permanent basis.

Summer camps and playgrounds are making increased use of the crafts to teach and to foster the interests of young and old. One of the more encouraging signs, in public recreation and in camping, is the gradual rise in the standard of work that is produced. This is largely due to an awareness of the true meaning of self-expression and to the fact that more and more adequately prepared persons are being employed to conduct the programs. The traditional "kits" for leatherwork, and other similar gadgetry, are vanishing. In their place honest, creative effort is being introduced. This is a further evidence of the value of crafts in the raising of popular taste. In such experiencing there is bound to be an increase in interest on the part of people in the development of their abilities, the desire to express themselves in worth-while ways during the hours of leisure, and to gain personal satisfaction and appreciations.

For adults who are looking ahead to the well-earned pleasure of retirement, or for those older individuals who wish to enrich their lives through



creative activities, the crafts have been a real boon. The fact is attested by the preponderance of classes in leatherwork, jewelry, woodcarving, metalry, and similar activities in the evening-school enrollments of both large and small communities. This statement is not intended to compare or to promote the crafts over other forms of art. Rather, it is a positive statement of the obvious appeal of three-dimensional expression to young and old alike and a singling out of some of the more obvious values of crafts for people.

There are, in addition, values of a less tangible but equally important nature. One of the problems which faces an industrial civilization is inherent in industrial progress itself, namely, the ever-present need of preparing the market for new and better products. In this connection one is reminded of the dictum "It takes an endless amount of history to make a little tradition." Taste is like that. Through the crafts, properly guided, boys and girls will gain appreciation and understanding of the products of their time. In addition, they may develop their powers as

MODELING AND POTTERING (above, modeling, Tucson, Ariz.; below, pottery, Millville, N.J.).



Currently, the arts and crafts program of the armed services is being strengthened and extended. Hundreds of art teachers and craft specialists are sought for employment in order to make the crafts available to the men and women in camps, both at home and abroad. The whole purpose is to aid individuals by maintaining morale and mental health at a high level.

USE BY SOCIAL AGENCIES

The crafts offer one of the answers to programing for out-of-school youth. The problem is a real one from the standpoint of the young people themselves and from that of parents and society. The frightening current rate of juvenile delinquency is partially due to lack of proper motivation to engage in worth-while activities. During the days of the last depression a sharp rise in juvenile delinquency was also noted. At that time, the schools were thrown wide open during the evening hours and many crafts courses were made available. These proved very popular with young people. Community agencies, such as Y.M.C.A.'s, Y.W.C.A.'s, Y.M.H.A.'s, and other similar organizations, engaged in parallel programs for young people during the day. Strangely enough, the arts, which are usually curtailed during periods of economic distress, attracted so many and proved to be such invaluable assets that they were strengthened and extended on a more-permanent basis.

Summer camps and playgrounds are making increased use of the crafts to teach and to foster the interests of young and old. One of the more encouraging signs, in public recreation and in camping, is the gradual rise in the standard of work that is produced. This is largely due to an awareness of the true meaning of self-expression and to the fact that more and more adequately prepared persons are being employed to conduct the programs. The traditional "kits" for leatherwork, and other similar gadgetry, are vanishing. In their place honest, creative effort is being introduced. This is a further evidence of the value of crafts in the raising of popular taste. In such experiencing there is bound to be an increase in interest on the part of people in the development of their abilities, the desire to express themselves in worth-while ways during the hours of leisure, and to gain personal satisfaction and appreciations.

For adults who are looking ahead to the well-earned pleasure of retirement, or for those older individuals who wish to enrich their lives through



MODELING AND POTTERING (above, modeling, Tucson, Ariz.; below, pottery, Millville, N.J.).



creative activities, the crafts have been a real boon. The fact is attested by the preponderance of classes in leatherwork, jewelry, woodcarving, metalry, and similar activities in the evening-school enrollments of both large and small communities. This statement is not intended to compare or to promote the crafts over other forms of art. Rather, it is a positive statement of the obvious appeal of three-dimensional expression to young and old alike and a singling out of some of the more obvious values of crafts for people.

There are, in addition, values of a less tangible but equally important nature. One of the problems which faces an industrial civilization is inherent in industrial progress itself, namely, the ever-present need of preparing the market for new and better products. In this connection one is reminded of the dictum "It takes an endless amount of history to make a little tradition." Taste is like that. Through the crafts, properly guided, boys and girls will gain appreciation and understanding of the products of their time. In addition, they may develop their powers as

454 designers and, eventually, may go beyond the stages of appreciation and personal satisfaction into worth-while vocations.

EDUCATION IN THINGS

Perhaps no better argument could be advanced for a serious reconsideration of the crafts as education than the one presented by Herbert Read in his address "Education in Things."¹ His cue admittedly came from Eric Gill, the English sculptor and writer, who deplored the fact that, in general, there is "book education," "games education," but a lack of "education in things."

Nearly all human beings possess things, some make things, all use things, enjoy seeing things. If leisure is interpreted not as a passive way of using up time but as an active way of utilizing it, then the crafts, any craft worthy of the name, will be a healthy pursuit for the body and for the spirit of the individual. Read concludes in this manner: "When what we do is the exercise of human skill and imagination in *every* department of human work, then the distinction between work and play, between art and industry, between vocation and recreation, between games and poetry—all these false distinctions disappear. Man becomes a whole man and his way of life a continual celebration of his strength and imagination."²

IMPORTANCE OF GOOD DESIGN

There is a commonly held notion that it is easier to achieve in the crafts than in graphic modes of expression such as drawing, painting, and allied forms of art. It is a carryover from the false belief described at the beginning of this chapter. The crafts are not "minor" arts, as they are sometimes described. From an educational viewpoint, they afford almost endless possibilities for personal enrichment. This virtue gives them a universality of appeal which should not be confused with the ordinary. It should also be remembered that a well-designed piece of ceramics or jewelry is but a step removed from a masterpiece produced by the Oriental craftsman, by the Greeks, or by an Albers. Modern crafts by

¹ Herbert Read, "Education in Things," in *Art, the Balance Wheel in Education*, Yearbook, Eastern Arts Association, Kutztown, Pa., 1948, pp. 10-25.

² *Ibid.*, p. 25.

contemporary artists, such as Albers, Odorfer, and others of similar standing, are truly works of fine art. They are originally conceived, they are structured on the basis of sound aesthetic principles, and they are functional. In the final analysis these are the qualities of all fine art.

Assuming that the rightful place and the proper values of crafts are recognized, what further considerations will help teachers and pupils to engage in them with satisfaction? In a summary way, the problem in teaching or in practicing the crafts resolves itself in the word *relationships*. These relationships are based on the fact that one deals with education to form.

Education to form is dependent on the relation of material, of function, of technic, of decoration, and finally between the expression and the form. A slight expansion of these relationships should make their meaning clear.

RELATION OF FORM TO MATERIALS

First among the concepts that underlie good design in the crafts is the relation of form to material. The qualities of each material should be exploited to the utmost. Meantime, no medium should be forced beyond its inherent possibilities. Clay, lacking tensile strength, should not be made to look like or function like metal; work in wood should make use of the grain and texture of that material; metal, being pliable, may be bent, twisted, or flattened. It is a mark of good craftsmanship to employ only those decorative treatments that become one with the material rather than an ornament for its surface. For instance, the decorative elements of a Greek vase are congruous with its form and enhance it by the sensitive disposition of the motifs. Utilizing the textural possibilities of a surface may relieve monotony without altering the form, the character of the material, or the object. The current mode of doing more with the material itself than with surface decoration is an endeavor to retain the integrity of the material.

RELATION OF STRUCTURE TO FUNCTION

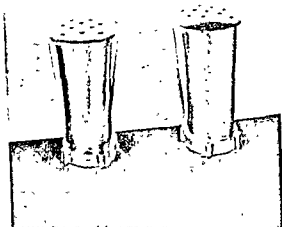
The second basic concept is the relation between structure and function. The fulfillment of this requirement is dependent on the understanding of function. The term "design" means order; and unless the structure is related to its purpose, the object will tend to be of the sou-

venir type. In the classroom, unless proper guidance is furnished, the activity may become purposeless play and busy work. This may hold little more than the advantage of experimentation.

The Greek formula, "That is most beautiful which is most useful," has found its counterpart in the current phrase, "Form follows function." Combining, shaping, and bending materials into a form is only the beginning of the process of creation.

When the craftsman deliberately handles materials for a purposeful end, his craft reaches fulfillment. For example, there are a number of technics that might be used in making a bracelet: one may etch a design upon the metal, or pierce the metal, or superimpose metal upon metal, and so on. The choice of a technic is conditioned by the desired result, by the originality of the designer, and by the suitability of the technic to the final form.

In addition to sound structural principles, work in the crafts needs define motivation. A well-executed painting may be regarded as an object of beauty even by those with



GOOD DESIGN is not only functional, but original in concept and aesthetically appealing (Peabody High School, Pittsburgh, Pa.).

meager technical background. To be able to express himself through painting is considered a mark of achievement by the artist himself and by his audience. In the crafts the motivation must be just as strong and just as significant. But since one deals with actual materials rather than with an illusion, it must be stated in slightly different terms. Briefly, a design must result in a functional product which exhibits mastery of techniques and of structure, and a clear purpose.

MEANINGS FOR THE CLASSROOM

Any art teacher fails his pupils whenever he allows them to ignore the primary purpose of design. Good design is not accidental. It is founded

on at least these types of activity: first, study and research; second, original and spontaneous visualization of an experimental nature in the best sense; third, a planned approach to the design for a specific purpose. These activities presuppose significant and well-understood prior experimentation with materials.

At no time should patterns, copied designs, imitative ornamentation, and other common stereotypes be permitted to interfere with the originality of the pupil. In planning crafts activities, teachers and pupils should be aware from the outset of the nature and potentialities of the materials; they should be able to visualize the end product and carry it out with fullest integrity.

THE LIVING PRINCIPLE

A product, it has already been pointed out, must exhibit a relative mastery of technic. One of the shortcomings of much craftwork is its shoddy appearance. This can be overcome by agreeing on proper standards of workmanship in the classroom. Technique, it must be repeated, is not an end in itself but a means to the end. However, unless the work proves emotionally and aesthetically stimulating to the pupil, a most important objective of the activity is lost. It is an established fact that when pupils have reached the junior- or senior-high-school level, they are ready for and seek to understand principles and elements of design. Through the crafts one finds a perfect vehicle for the concrete visualization of otherwise abstract terms. Actually, in the transition from the idea to the product, the pupil grasps the true significance and universality of principles and elements. Balance, or lack of it, becomes an obvious quality in the ceramic or metal piece. Variations of textures and patterns are tactile and visual realities in weaving or leathercraft. Form, line, the interplay of dark and light, and the resulting planes are visually realized or kinesthetically sensed in a three-dimensional or relief carving. It usually follows that the more-abstract concepts and the subtleties found in mature work are eventually understood. Careful handling of tools and material, a sense of pride in the work itself, and sensitivity to important details and finish are other developments that lead to growth in skills. The age and maturation level of pupils will suggest the degree of mastery to be expected, but it is always true that desirable work habits and

adequate finish are essential throughout the art program. Only then will each pupil achieve according to his capacity.

SOME INTEREST CENTERS

In the chapters dealing with various school levels it was stated that the art program should exhibit balance between the amount of time devoted to graphic activities and the time allotted to three-dimensional experiences. In the crafts, if students are given opportunity for choice, their natural interests and capacities will largely determine the activities they wish to undertake. When the unit plan of teaching is in operation, or when art is an outgrowth of a core situation, students and teachers will suggest a number of three-dimensional experiences related to the broad scope of the work in progress.

General school subjects, such as the social studies, geography, and even mathematics and science, are often vitalized and clarified through a variety of crafts activities. When the relationship is a natural one and not an imposition upon expression, the results may be worth while not only as clarifiers but also as art. For instance, if students in the social studies are concerned with a historic period, the members of the class could logically undertake the preparation of models to clarify styles of architecture, clothing, transportation, and other aspects of that period. Such activities afford opportunities to design in clay, paper, cardboard, plaster, and other suitable materials. In one school a series of figures modeled in papier-mâché and costumed with historical accuracy resulted in a delightful, permanent school display. Under similar conditions a group of students might plan the activities for an entire unit or for any cultural era. Pottery making, modeling, model building, jewelry, masks, repoussé, carved-linoleum plaques, wood and plaster carving, bookmaking and binding, and a host of three-dimensional activities will suggest themselves as students and teachers plan and work together.

SERVING CONTEMPORARY INTERESTS

While historical eras lend themselves admirably to expression in crafts, the present and the self indicate even more possibilities. A group of students may be interested in the theater; here they will find suggestions and inspiration for varied and challenging ideas, such as puppets, stage

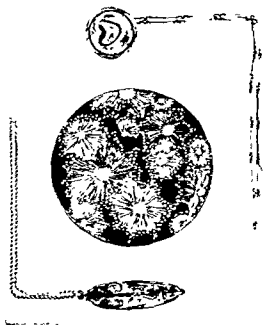
settings, furniture, furnishings, properties, and masks. The experimentation and the individuality which such undertakings involve in terms of scaling, construction, decoration, and arrangement will result in worthwhile creative experiences which have meaning in terms of pupil interests.

The problem of housing, which looms so large at the present time, affords a tremendous challenge for three-dimensional work. Such experiences can go beyond the making of models for modern housing. The planning of interiors, landscaping, the designing of entire blocks, and an awareness of other community needs may be some specific outcomes of a general interest. When properly stimulated, pupils who can create with materials may realize their own larger artistic possibilities while giving vent to personal interests.

SATISFYING INDIVIDUAL NEEDS

Crafts for personal and home use have advantages and disadvantages; these must be evaluated in terms of the abilities of the pupil and in relation to the total art program. Quite often it is through satisfaction of a very personal need that pupils discover their interests and vocational as well as avocational leanings. When ability and personal desire are combined, motivation of a high character is present. Many pupils, so motivated, have eventually gone to specialized schools for further preparation in the field of design for industry.

It has been intimated that in a highly industrialized age the identification, guidance, and encouragement of talented young people for the productive fields of design seem to be legitimate aims of art education. The schools must meet their obligation to society by making available to



ENAMELING, JEWELRY, and other crafts demand a high degree of skill, knowledge of the media involved, and careful planning (Vocational School for Girls, Cleveland, Ohio).

boys and girls all forms of creative activity in order that they may wisely choose those best suited to their temperaments and abilities. As Hilpert⁹ points out, the obligation changes with each generation; and if art education is to function in its proper role, it must recognize the needs of contemporary society. Adequate attention to crafts will fill an existing gap in the art education of many adolescents who are not inclined toward painting. The diversified experiences will make such individuals happier for having learned to use with profit their chief physical tools, their hands.

PROCESS AND PRODUCT

Once again, one is reminded of the recurring debate in art education: What stress should be placed on the process and what value should be placed on the finished product? The soundest position would seem to be contained in the Relational Theory proposed in Chapter 3. It has been made abundantly clear that experimentation, control of materials, coordination of the body, and freedom of expression are of primary significance in guiding younger people. But there is also the obligation to set up standards of quality adequate to the age and development level of the pupil. Actually, and sometimes sooner than one expects, in the natural unfolding of their creative faculties, boys and girls "put away childish things" and begin to speak and act as men and women. At that time, they need to experience more than "self-expression." Pupils ask themselves questions regarding the worth of the expression as an object of art and about the value of the object to someone.

The best criterion to determine when the importance of the process ends and emphasis shifts to the product is the rate and kind of growth of the pupil himself. As individuals grow, they attempt to produce more satisfying products. With growth in manipulation, three-dimensional work takes on added meaning. It is also true that as boys and girls achieve critical awareness they seek standards that will justify the activities in which they engage. While individuality must always be preserved, guidance in achieving the standards of which the child is capable is a definite responsibility of the teacher, the parent, and the school as a whole.

⁹ Robert S. Hilpert, "Trends in Art Education," in National Society for the Study of Education, *Fortieth Yearbook, Art in American Life and Education*, Bloomington, Ill., Public School Publishing Company, 1941, p. 452.

REGARDING LEVELS OF DEVELOPMENT

Craft experiences are justifiable and desirable at all levels of growth. The limitations are mainly physical ones. The good teacher is aware of them and has learned to overcome them. It is true that clay is "messy," and it is equally true that plaster of Paris causes "dirt." Yet many teachers have found ways of solving these problems because they believe that the discomforts are not sufficient reason for depriving pupils of experiences that induce proper development and awaken sensitivity to materials and to design.

Children in the primary grades are capable of doing many simple crafts. These form the basis on which they build later on. By the sixth grade and in junior high school the crafts have special meaning because at those points of growth many children feel dissatisfied with their graphic output. While it cannot be stated with absolute certainty, empirical data show that a large number of them are likely to succeed in crafts of a wide variety. It is important that they create their own. It is equally important that they learn the proper techniques and the processes involved in the materials they are using. At this stage the teacher's function assumes the form of guiding spirit: one that nurtures appreciation, encourages honest craftsmanship, and stimulates the development of those abilities that may eventuate in good design.

At the senior-high-school level the need is for a strengthening of the exploratory function of art education as well as for increased meaning in the results obtained through creative activity. Because the crafts are, to a degree, utilitarian in character, the teacher must strive for an adequate degree of performance, and relation of form to function.



CHALLENGING PROCESSES, such as designing, casting, jiggering, and glazing, require high standards of workmanship for ultimate success (work of two senior-high-school pupils, Peabody High School, Pittsburgh, Pa.).

Life is real to late adolescents; they see man and the world in a truer light. Therefore, fine jewelry, leatherwork, wood and stone carving, original weaving, well-designed pottery and ceramics, metalwork of quality, and many other products can be created by these youths under expert teaching and the stimulus of high standards.

In concluding this brief consideration of the importance of crafts as education in things, it seems proper to repeat that the crafts can and do have special significance vocationally, in avocations, and for individual satisfaction or for the sheer joy of being able to say "This is my own," "I made it."

SUMMARY

The scope of this chapter has been to call special attention to a field of creative education which still needs to be properly developed in the schools. Some of the reasons for the lack of emphasis in the crafts are that materials create debris; materials and tools need special storage and care; many art teachers and most classroom teachers feel inadequate to do the work. Lastly, the concept of "fine" arts as distinct from the crafts has continued an erroneous notion.

On the positive side, or from the standpoint of pupil development, the chief reasons for the inclusion of the crafts in the art program are these: manipulation, such as is involved in the crafts needs to be encouraged; the crafts are a primary mode of expression, quite natural for many pupils at all levels; the crafts have vocational and avocational potentialities because of their material nature, in addition to aesthetic satisfaction; the crafts, being a form of industrial design, should be fostered for the economic welfare of the nation.

It has been stressed that the essential qualities of good crafts, such as relation of design to form, function, and materials, should be preëminent in the teaching of crafts above and beyond their educational significance. This is especially true as children gradually develop critical awareness from the early grades, and increasingly so in junior and senior high school.

The worth of crafts experiences in mental and emotional health, as socializing activities, and as vehicles for the development of good taste, are all too evident to need bolstering.

The teaching of crafts calls for sympathy and sensitivity on the part

of the teacher. But of particular importance is the recognition that the individual creator need not fit into a preconceived pattern. Rather, each student should be guided to explore, experiment, and identify his own powers through the activity. Meantime, the wise teacher guides and supports every effort in the direction of good design and sound craftsmanship.

For Discussion and Activity

1. Do you believe that the so-called fine arts and the crafts should be considered as separate departments in the average-sized school system? Advance arguments for your position and submit them to a jury of your group.
2. Prepare an outline which will clearly show the events, the influences, and the contemporary forces which have aided the current revival of the crafts in this country.
3. From the literature of education and of the education of exceptional individuals, gather pertinent facts concerning the use of the crafts as corrective aids and for diagnostic purposes.
4. What do historical evidences indicate regarding the place of crafts in earlier societies? How do these evidences fit into the scheme of contemporary life?
5. What aesthetic principles are necessary for a piece of craftwork to rise to the level of a fine work of art? What implications do the same principles hold for the teaching of three-dimensional design?
6. At what level of the public schools should crafts be introduced? Make a listing of crafts activities, suggest their grade placement, and justify such placement on psychological grounds.
7. If you were teaching adults in the crafts, what would be some of your problems? How could you overcome them?
8. What values may be ascribed to crafts activities with regard to both the vocational and the avocational interests of young people? Prepare a chart showing a number of crafts in the first column, the vocational applications in the second, and the avocational possibilities in the third.
9. Do some research to ascertain the number and names of organizations concerned with crafts of all sorts in this country, e.g., the Society of Industrial Designers, and similar groups.
10. Outline a year's work in crafts for the tenth grade, a similar outline for boys enrolled in the industrial-arts curriculum of a senior high school, and do the same for girls enrolled in the same grade of the home-economics curriculum. Submit them for the criticism of your group.

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PART IV

ADMINISTRATION OF THE PROGRAM

THE TEACHER AND ART

Teaching is a social service profession. It is almost impossible to prove that any one profession is of more value to society than another, but you can be sure that no other career offers a worker a greater opportunity to benefit others.

Lawrence D. Haskew,
This Is Teaching

SOCIAL SIGNIFICANCE OF TEACHING

ANY IMPORTANT CONSIDERATION OF THE PROBLEMS AFFECTING ART education must of necessity involve an understanding of the role of the teacher. This is true because the preparation, personality, philosophy, general aptitude, and attitude of the teacher comprise the most significant elements of the teaching-learning situation. The growth and development of children, of youth, and of adults, ultimately rest on the teacher.

It is extremely important for those who teach or who are preparing to enter the field to have a clear concept of what their personal and educational equipment ought to be in order that they may happily and successfully continue in or begin this professional career. Self-motivation, self-appraisal, self-direction, self-improvement, and self-adjustment are the ends sought through art education for children. How much more important are these ends for teachers?

On the portal of an eastern teachers college are engraved the words "Who Dares to Teach Must Never Cease to Learn." The fullness of the meaning of these words may only be realized as teachers themselves,

aware of their professional inheritance, are willing and able to move forward with the progress of education as a whole. Art teachers, and all those who teach boys and girls through art, have an even more daring task before them because they deal with a less tangible, less "organized," and less rooted field of human development. To this should be added the many traditional barriers to be scaled owing to the confusion between art practice and art as education.

In this chapter the preparation, the role, the qualifications, the responsibilities, and the overall point of view of the good teacher are presented. The not-too-distant tomorrow will make even these proposals inadequate. Therefore, the vigilance inferred by the words engraved in stone on the portals of the teachers college must be a continuing one if each generation is to be served by teachers adequate to their own time.

THE MAGNITUDE OF THE TASK

In Chapter 1 it was made clear that American education is, in many respects, unique. That same uniqueness, including all its characteristics, is intimately interwoven with the beliefs which give special significance to the democratic way of life. It has also been reiterated in previous statements that individual development as well as associational life and group values are equally important goals of education.

The magnitude of the task of teaching, therefore, is at once bewildering and challenging. In a philosophy of education such as has been outlined, it should not be difficult to recognize the prominent place and the social significance of the teacher. Ultimately, the success of American education is contingent upon the work of the teacher. Its structure will either stand as a monument to democratic social ideals or it will crumble. It will depend on the faith, the personal qualities, and the professional equipment of its teachers. The making of the good citizen, the cultivation of taste, the acquisition of knowledge, the development of personality, and the unhampered growth of creative powers—all these are idealistic as well as practical objectives. They will be attained only if teachers bend their energies and lend their genius to the task.

But if the importance of teachers and of teaching seems fraught with social responsibilities unmatched in the ranks of public service,

it is so because society commits in their hands the plastic lives of millions of children. These children are the citizens, the consumers, the creators of the immediate future. Actually, that future is being shaped in the classrooms of the nation today.

The slow economic advances made by the profession in the last few years indicate that society has not yet expressed itself fully, or tangibly, concerning its debt to the teacher. Public praise and occasional recognition have not been altogether wanting, but somehow the services of the teacher have been taken for granted. However, the press, the radio, professional and lay publications, parent-teacher groups, and other institutions have become increasingly aware of the key position that teachers hold, and, therefore, of the social respect and material rewards to which they are entitled.

PERSONAL AND PROFESSIONAL REWARDS

Those who are preparing to teach and those who are already in the field have every reason to believe in their calling and in the crucial nature of their work. The social rewards of teaching are clear even in the apparent restrictions placed upon teachers in certain communities. It is because society values the character and the worth of its teachers that taboos have been in vogue. These are slowly but surely disappearing and are being replaced, by teachers themselves, with exemplary human conduct in activities of a more normal and more universal acceptance.

A great deal has been said and written concerning the economic status of the teacher. As a result, much-needed improvements in salaries and working conditions are now prevalent and promise to continue the upward trend. Conversely, teachers cannot overlook the permanent nature of their work, following adequate preparation and the meeting of certification standards. Nor can they overlook the widespread state systems of retirement with reasonable and improving annuities. The fact that most teachers, if they wish, can enjoy a deserved summer holiday for travel, relaxation, creative pursuits, or other occupations is an item that should not be minimized.

But when the material advantages and the social prestige of teaching have been summed up, there remain certain factors that overshadow all these. William Lyon Phelps of Yale wrote these lines:



I do not know that I could make entirely clear to an outsider the pleasure I have in teaching. I would rather earn my living teaching than in any other way. In my mind, teaching is not merely a life work, a profession, an occupation, a struggle; it is a passion. I love to teach. I love to teach as a painter loves to paint, as a musician loves to play, as a singer loves to sing, as a strong man rejoices to win a race. Teaching is an art—an art so great and so difficult to

THE TEACHER'S MAJOR CONCERN IS WITH CHILDREN: their nature, their way of thinking and of expressing themselves. Subject matter is the means through which children say what they feel. The identification of the teacher with the needs of pupils must be emphasized in art-teacher education (above, State Teachers College, Kutztown, Pa.; below, State Teachers College, Indiana, Pa.).



master that a man or woman can spend a long life at it, without realizing much more than his limitations and mistakes, and his distance from the ideal. But the main aim of my happy days has been to become a good teacher, just as every architect wishes to become a good architect, and every professional poet strives toward perfection.¹

To guide children, to see them grow into manhood and womanhood, to see their creative powers develop, to look into the future and see the successful worker or professional man, are rewards of teaching which can neither be bought nor sold for a price. They are a part of the creative drama of life itself, and the teacher partakes in the unfolding of its children.

BEYOND THE CLASSROOM

HUMAN RELATIONS

The various facets of this subject are amply developed in Chapter 15. However, because a sufficiently large number of art people are engaged for the sole purpose of classroom teaching, it seems proper to advance, even at this point, some pertinent matters that may affect the success of such teachers.

Paramount among the relationships of any teacher is his daily contact with coworkers. Experience shows that the respect one gains, the friendships one establishes, and the cooperation one is able to give as well as receive from associates have a profound effect on the mental health of the teacher. Furthermore, the attitude toward teaching as a career and the regard that one develops for the profession are highly related to human relations on the job.

The inevitable contacts that arise through many nonteaching yet essential duties, such as work on faculty committees, homeroom and guidance conferences, overall planning of the cocurricular program, and other types of meetings, of necessity will bring the art teacher in frequent touch with associates. It is obvious that the art teacher will want to accept these contacts and duties wholeheartedly and contribute to them in the highest possible measure. There was a time, not too far in the background, when the art teacher took pride in being different, and

¹ William Lyon Phelps, *Autobiography*, New York, Oxford University Press, 1939, p. 307.

special. That worn-out notion, wherever it exists, usually confirms a traditional point of view that works to the detriment of the art teacher and of the art program.

The cultivation of good human relations involves the willingness to cooperate in matters of general concern, the sharing of ideas with co-workers, and the consideration of the point of view of others. Also of

importance is the recognition of human personality and respect for it. Professionally, this implies open-mindedness as well as genuine interest in others.

Relations with supervisors, special personnel, the principal, and the departmental chairman do not differ, materially, from those enumerated in connection with associates. Relations toward those in administrative positions are broader and their scope is wider, but they center around the idea of mutual respect, cooperation, and the open mind.

PUPIL GUIDANCE

To be sure, all teaching and all activities related to work with children are guidance. In the present context, however, the interest is with those informal but frequent contacts that the art teacher will want to establish with pupils, on a plane that differs from classroom and scheduled activities. The vast amount of good that is

accomplished for pupils when they are met on a personal basis rather than in the classroom, free though the latter may be, is incalculable. But it goes deeper than that. It is through such friendly and informal interest that certain pupils are reached and directed or redirected, as the case may suggest.



AUDIO-VISUAL AIDS of a broad variety must be familiar to teachers if they are to be adequately prepared to use these resources with their pupils (State University Teachers College, Buffalo, N.Y.).

At the elementary-school level, this type of teacher-pupil relationship is a widely accepted procedure on the assumption that children need constant help and friendly guidance. In the junior high school, where planned guidance is recognized as central to the total program, the informal relationship referred to here can and should be used in connection with cocurricular activities: when setting the stage for the assembly or the play, in the art club, at the meeting of the hall patrol, and whenever teachers and pupils meet as persons and not as classes.

Senior-high-school youths not only enjoy the adult approach to personal guidance but actually seek it. At that level, the art teacher should capitalize on the vocational interests of the individual pupil and on his art abilities, which are by now pretty well defined. While a high type of specialization is of dubious value in high school, the art teacher has the obligation of discovering the talented and of guiding them into those art careers most suited to them. Teaching as a career should be especially called to the attention of intelligent and capable young people who possess the qualifications necessary for the field. Teachers of art may wish to make use of available aptitude tests in order to avoid purely personal judgments in the process of directing high-school pupils into art careers.

SPONSORSHIP OF ACTIVITIES

Reference has already been made to the many associative activities performed by art teachers. Another reminder in this connection is that art services and the extension of art activities into the varied phases of school life are, for many hundreds of pupils, the only evidence they will ever have that art pervades all segments in life. It is also possible that those pupils who have a slight desire to learn more and experience more art may be encouraged. For the art teacher such activities are a further demonstration of the value of art in human relations.

PROFESSIONAL GROWTH

The busy life of the art teacher may sometimes leave a very narrow margin of time for personal creative work, for professional reading, or for participation in the activities of professional art groups. To offset the disastrous consequences of falling into a rut, art teachers must make every possible effort to continue their professional education even beyond

that required for the master's degree, either in art education or in fine arts. It is inconceivable that any person can remain in the field and not feel the need of occasional contacts with members of the profession. Such contacts are provided through the regional art associations, the state art associations, the National Art Education Association, and county or local groups. In addition, teachers colleges and universities that are alert to their proper functions conduct annual or occasional art conferences. Teachers should use all these avenues to retain contacts, to make new ones, and to keep professionally alert.

At the local level, especially in large school systems, it should be possible to join groups of fellow art teachers who are interested in developments in the field and in creative work. By whatever means, it is imperative that those who teach art should continue to grow, lest they become sterile and ineffective as guides of boys and girls. Some specifics on this particular point will be proposed as this chapter develops.

ART TEACHERS FOR OUR TIME

HISTORICAL NOTE

Little over eighty years have elapsed since art-teacher preparation of a sort was begun in America. Progress in the professional approach to this problem seems to have lagged for a number of reasons. Some of them are discussed in this chapter, but progress at various points is also noted.

The early teachers of art in America were trained in England.¹ In fact, the first person to be employed for that specific purpose was Walter Smith, master of the Art School at Leeds, England. He was brought to this country to organize art instruction in Massachusetts, and later, in 1873, to establish the Massachusetts School of Art. Smith also acted as supervisor of drawing for the State of Massachusetts and for the city of Boston.

However, it is to be noted that Rembrandt Peale was giving free lessons in Philadelphia as far back as 1840; as early as 1852, Professor Breinerd was giving gratuitous instruction in the city of Cleveland;

¹ Royal B. Farnum, *Present Status of Drawing and Art in the Elementary and Secondary Schools of the United States*, Washington, D.C., Bureau of Education, Bulletin 1914, No. 13, p. 18.

and in 1870, the city of Syracuse had established teacher training classes in drawing in one of its high schools.

THE LAG IN TEACHER EDUCATION

An overview of the historic past indicates that the chief problem in art-teacher preparation seems to have been the lack of realization that change is the most constant element in life and in education. In his book *American Life and the School Curriculum*² Rugg strikes the keynote to the kind of teacher education needed in our time. The sum and substance of his argument is to the effect that the goal of all our education should be a man fit to live in the modern world. None of the ideal types of earlier cultures will serve the society of the twentieth century: neither the Greek scholar-philosopher nor the Chinese student-statesman, neither the medieval gentleman nor the aggressive businessman of the earlier industrial epoch. None of these is sufficient, for this is the modern day and only modern man can live it successfully.

To understand the lag in art-teacher education it is necessary to account for the power of tradition in American art. An index is furnished by observing the quick succession of



PROCESSES AND TECHNICS are important in the education of art teachers. Development of a large variety of them ensures resourcefulness and richness of background in the classroom. Meantime, aesthetic standards of workmanship are established (above, Long Beach State College, Long Beach, Calif.; below, State Teachers College, Kutztown, Pa.).



²Harold Rugg, *American Life and the School Curriculum*, New York, Ginn and Company, 1936.

the founding of schools of "fine arts" in this country during the nineteenth century. These art schools were intended for the training of producing artists and designers for industry. But they became a natural reservoir of persons who, for various reasons, ventured into teaching, primarily because of the lack of persons professionally prepared for the latter task.

Accurate records are not available concerning the type of training received by those persons. As a matter of fact, until the recent past, catalogues of art schools, even where a department of teacher education had been established for some time, carried hardly more than a general listing of courses. One of the oldest art schools in America, in response to a fairly recent inquiry, replied: "the closest we come to preparing for teaching is to equip our people so that they occasionally find employment in junior colleges or private schools." Nevertheless, until thirty years ago most art teachers were trained in the typical art schools of the time. Within the next few years, however, colleges and universities established art departments, even though offerings and staff were not unlike those of the art schools. Whitford was able to say with a degree of certainty in 1929 that "practically all the state universities and larger colleges provide training for art teachers."³ Subsequent improvement in the type of curriculums offered and even in the preparation of the teaching staffs is impressive. Yet, in the main, the problem of art-teacher preparation continued to be a serious concern for some time.

The situation as it exists today is not the lack of schools to prepare teachers of art; rather, it is the vast number of them in the field, variously equipped to prepare persons who can meet the demands of a contemporary program of art education. Arthur Dow, as early as 1900, warned that "unless the professional people have recognized the necessity for general culture in art, and have thoroughly studied the conditions, the probability is that they will offer only a modification of what we will call Academic teaching."⁴ This has been the case in large measure, and art education has not advanced equally with other fields of teacher education.

³ William G. Whitford, *An Introduction to Art Education*, New York, D. Appleton and Company, 1929, p. 17.

⁴ Arthur Wesley Dow, *Theory and Practice of Teaching Art*, New York, Teachers College, Columbia University, p. 2.

THE NEW CONSCIOUSNESS

By 1920 a new concept of the task of art teaching was dawning. Two factors were making their impact: increased interest in art education on a national scale, and the scientific movement in education in general, as noted in Chapter 2. The first of these forces created an unprecedented demand for teachers of art for the nation's schools; the second stimulated an inquiry within the ranks of art education itself. To cope with the new interest several agencies set to work: the teachers colleges, many of them with specially designed curriculums for the professional preparation of art teachers; the creation of the Federated Council on Art Education in 1925; active interest in art on the part of general educators; and the emergence of art-education departments in many colleges and universities in contradistinction to "fine arts" departments.

At long last the importance of the teaching of art to children was being recognized. But as indicated elsewhere, practice lags far behind principle, and art-teacher preparation, in general, still was not harnessing its program to meet the contemporary concepts of art as education. The findings of the Commonwealth Teacher Training Study,⁵ as well as a somewhat later study by Hurwitz⁶ which deals with the many tasks performed by teachers of art, called the attention of art educators to the importance of a preparation beyond courses in education and in technical skills.

The shift from technical subject-matter instruction to a broad concept of teaching was clearly enunciated in the late thirties by leading art educators. They pointed out that while it is essential that the art teacher receive suitable instruction in color, design, representation, art history, and appreciation, it is equally important that he should be instructed in the organization and administration of art education in the schools. The latter part of the statement indicates a function performed by a large percentage of art teachers, but for which, even today, little provision is made during preparation. The reference is to the function of coordination.

⁵ W. W. Charters and D. Waples, *The Commonwealth Teacher Training Study*, Chicago, University of Chicago Press, 1929.

⁶ Elizabeth Hurwitz, *A Syllabus for Student Teaching in Art for Institutions Preparing Teachers of Art*, doctoral dissertation, New York, New York University, 1949, pp. 106-109.

Enlightened art educators and leaders from the larger field of professional education have felt that for too long only lip service has been given to the entire problem and that actual preparation lags behind theory. D'Amico, as late as 1938, pictured the art teacher thus: "Let us build a picture of the so-called average teacher of art. We find him an isolated specialist, concerned with art and little else. He is a technician, not a craftsman or a creator. His techniques belong to a period in art which has already passed. These may include water color methods, poster devices, pencil rendering or charcoal technique." With reference to institutions preparing teachers of art today, the same writer pointed out that "most schools still train the art teacher along technical lines."¹

However, some progress has been made, even though much more needs to be done. Evidences of improved teacher education are to be found in good schools. There are proofs that experiences are replacing art "projects," and it is equally clear that art education is more and more concerned with a developmental program. Problems of the school and of the community, individual needs and interests, are becoming the basis for the activities advocated. The growth of the pupil, his taste in the things he uses, wears, and creates, as well as his general appreciation, are considered more significant than formalized exercises neatly mounted and ready for exhibition.

Even though the implications that art as education holds for teachers have been already advanced and discussed in several previous chapters, it is well to reiterate them at this point. They are summarized by the Commission on Secondary School Curriculum of the Progressive Education Association thus:

1. The art teacher should have respect for personality.
2. The art teacher must be highly sensitive to art and to life about him.
3. The art teacher must possess imagination and originality.
4. The art teacher should possess emotional security and self-confidence.
5. The art teacher should be friendly toward and able to work well with all types of persons.

¹ Victor E. D'Amico, *Problems in Teacher Training*, New York, Eastern States Association of Professional Schools for Teachers, 1938, p. 141.

² *Ibid.*, p. 142.

6. The art teacher must be sympathetic with youth.
7. The art teacher must have the desire to grow.⁹

The statements which follow are further indications of the earnestness with which solutions are being suggested by professional art educators. Glace says emphatically: "On the positive side it is imperative that we who are art educators keep firmly in mind *that we are first and foremost educators*. Undue stress upon art itself would mean the loss of opportunity for wielding art as an instrument effective in the functioning of democratic institutions. It is essential then that we use our subject field to promote the social growth of our pupils rather than to retard it by an undue emphasis on pure art problems."¹⁰

Johnson,¹¹ discussing the training of tomorrow's art teacher, points to a lack of unity in programs currently offered and pleads for a pattern in which not subject matter or semester hour of credit is the criterion of accomplishment but rather unified, "whole," integrated experiences. The same writer points out that the world in which tomorrow's children will live will be "complex, and shall we say, a devastatingly industrialized, coöperative social order calling for a cumulative effect of continued interaction with the art environment." Hence, the art teacher must continually take cognizance of these facts. Johnson further contends that if one were thinking of artists, it would be fair to ask for more "art" classes; but that since the problem refers to teachers of art, the emphasis must be placed upon a broad background, coupled to and concurrent with a study of the emotions, contact with children, and creative pursuits.

Gerhart suggests these as the ends and means of art education which teachers should ponder:

1. Art has achieved a definite place in education today as a means of fostering worthwhile individual interests leading to creative originality and the development of right personality characterization.
2. The recognition of art as a socializing agent is an influence to be considered in offering guidance to the prospective art teachers.

⁹ *The Visual Arts in General Education*, Commission on the Secondary School Curriculum, Progressive Education Association, New York, D. Appleton-Century Company, 1940, pp. 128-37.

¹⁰ *Department of Art Education Bulletin*, Washington, D.C., National Education Association, 1940, p. 184.

¹¹ *Department of Art Education Bulletin*, Washington, D.C., National Education Association, 1939, pp. 147-153.



THE ARTIST-TEACHER, as a person, needs the satisfaction and the confidence that come with the mastery of some phase of art. Drawing, painting, crafts, sculpture, and the graphic arts are essential areas that must be explored (above, Pennsylvania State University, University Park, Pa.; right, State Normal University, Normal, Ill.).

3. The use of art to further ideals in a democracy.
4. The tendency of art to follow the greatest impulse and so to reveal the trends of the times, demands a flexible structure in building a course.

To meet these demands, the education of the art teacher must be adjusted so as to include a workable educational philosophy, an operative knowledge of skills and techniques, an appreciation of art's place in the life of the time and acquaintance with the culture of past epochs and of the present.¹²

Mish¹³ suggests that the modern art teacher, to do an effective job, must be acquainted with such diverse means as manipulation of varied materials, trips, demonstrations, moving pictures, talks, the radio, and exhibits.

The art teacher, according to Schultz,¹⁴ when thought of in terms of the goals of genuine education, cannot become isolated in the studio from the rest of the school; just as art in the world at large functions in relation to the rest of life, so it must within the school. Clark¹⁵ believes that the art teacher needs a broad understanding of the development and function of creativeness in the personality of the student; needs to teach individuals rather than subject matter, primarily. The pupil must be seen as a whole and in relation to his environment.

RESPONSIBILITIES OF THE TEACHER

The foregoing statements describe the type of teacher needed today. The statements also imply that redirection of thinking is essential, both on the part of teachers in service and in teacher education. The experienced teacher of art must accept the fact that tradition alone is a poor substitute for educational vision. He must also accept the fact that a great deal of knowledge from the fields of psychology, biology, and education is now available and must be put to work on behalf of boys and girls. In fact, one of the most salutary signs on the horizon is that art educators are more and more taking advantage of progress in education in general. By evaluating and adapting the successful outcomes of experimentation and of psychological findings to the media

¹² *Ibid.*, pp. 162-163.

¹³ *Department of Art Education Bulletin*, Washington, D.C., National Education Association, 1940, p. 164.

¹⁴ *Ibid.*, p. 292.

¹⁵ *Ibid.*, p. 295.

and objectives of art education, the quality of art work by children is improved and the total education of children enhanced.

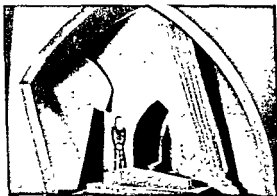
Specifically, what principles may help art teachers of today fulfill their role most effectively in line with recent concepts of art as education? The suggestions that will follow are perhaps not all-inclusive, yet they may form a basis for reorientation or self-appraisal on the part of teachers.

The laissez-faire attitude prevalent a few years ago and the confusing effect of the multifarious points of view discussed in Chapter 3 have somehow conveyed the notion that the teacher's best policy is one of "hands off." How erroneous this notion is has been discussed elsewhere; therefore, the thinking will now center on some of the positive functions of the art teacher in the administration of the program in the classroom.

It should be noted that for each of the six areas of a teacher's function the term *obligation* is used. This is not by accident, but by choice. The term has been chosen because, in accepting a position in the nation's schools, a teacher is thereby vested with certain rights, prerogatives, and authority, in the sense of competence. But at the same time, he also accepts certain responsibilities or obligations. There are obligations toward the profession in general, toward the community which employs him, the state, and above all toward the children who are to be educated. Throughout these pages, a sincere effort has been made to relate all considerations to a democratic philosophy of art and of education. Implicit in the acceptance of such a point of view one must recognize privileges as well as responsibilities.

The role of the teacher, in consequence of what has been said, may be expressed and commented upon in terms of professional duty.

1. *The art teacher has an obligation with respect to a tenable philosophy of art education for his time.* This is the responsibility of keeping professionally alive. Analyzing, assimilating, putting to use new knowledges and facts which are made available in educational literature, through professional meetings, or personally selected readings, are ways of keeping abreast of the times. The history of education, as a whole, shows that its progress has been evolutionary in character and that change and flux have been the rule rather than the exception. The preparation of art teachers has undergone and is undergoing tremendous



THEATER ARTS, POTTERY, MODELING, AND JEWELRY are among design experiences needed by teachers of art. Later contacts with young people at various levels of the schools will demand a knowledge of these phases of design (above and center, Pratt Institute, Brooklyn, N.Y.; below State Teachers College, Kutztown, Pa.).

changes. For example, the emphasis on the technical aspects of preparation, so prominent years ago, is not questioned. However, regardless of past preparation, a teacher who understands and accepts this obligation must strive to adapt his professional background and bring it to focus on the current objectives of the field. The objectives of art education for today are founded on the "Basic Premises" proposed and analyzed on pages 23-56; further detailed statements on the evolution of objectives in art education were discussed in Chapter 2. These sections may be reviewed with profit. Actually, when a teacher is out of tune with the times he ceases to grow and his effectiveness as a guide of children is arrested. Yet it should be said that an honest point of view is not questioned; it is only when tradition and inertia become the arguments for an outmoded philosophy that the teacher clearly disavows his first obligation.

2. *The art teacher has an obligation with respect to a knowledge of the educational and psychological implications of method, growth, and behavior.* The vast amount of progress made in the art of teaching is unquestionably due to refinements of method, to experimentation, and to the utilization of knowledges discovered in the educational process itself. The findings of psychology indicate that

children progress according to certain levels and stages of growth. When recognized, such knowledge will help teachers understand pupils and, therefore, do a better piece of work in the classroom. The psychology of the emotions, of the meaning and function of the senses and, therefore, of sensory education, the nature and meaning of the creative impulse and of creative activity, and the significance of experience—all these are matters with which teachers for the schools of today need to be conversant if they are to discharge their obligation fully. Human behavior, its measurement, and desirable changes are more than words in the professional literature; they are fundamental to all education and have special significance in art because art is more than doing and making. It has been pointed out that concepts, insights, appreciations, and then action are links in the creative act. How and why children react as they do under certain conditions or stimuli are matters of behavior. Actually, a teacher's method is bound up with his understanding of human behavior. Method can cause either antagonisms or sympathies or passiveness on the part of children. Dynamic method implies understanding of human beings and of what impels them to act as they do. The success or failure of the teacher is closely correlated to his awareness of these basic knowledges. Hence, continuing self-education in these areas seems a professional imperative.

3. *The art teacher has an obligation with respect to the physical working conditions and the educational climate of the art laboratory or classroom.* This particular point may at first appear very obvious. But as one reflects upon it, it will be evident that it involves much more than having seats and desks properly lined up or that the windowshades are pulled to the same length. Working conditions for art require that a certain amount of free movement be physically possible as well as educationally permissible. A reasonable variety of materials and tools for expression should be where children may avail themselves of them, because only then can they make choices, experiment, and eventually set themselves to the serious pursuit of creating a painting, or modeling, or whatever may seem appropriate at the time.

But the appearance of the classroom also teaches. What children see, the things with which they are surrounded, whatever may be observed, heard, or touched, are effective and affective means of teaching and learning. Without straining, it may be said that the physical appearance

of the classroom may determine the general attitude of children, even with regard to order as opposed to lack of it.

Restrictions on ideas or movement are inhibiting, whereas a well-organized working arrangement, with pupils participating in the decisions, will eliminate many problems: social, personal, and creative. Above all, the teacher's positive attitude toward and respect for children's ideas and suggestions will encourage creative thinking in many ways.

4. *The art teacher has an obligation with respect to evaluation of pupil growth.* An entire chapter has been devoted to the importance, meaning, and functions of evaluation, because it is closely associated with the appraisal of pupil growth. The ultimate purpose of all education is to aid the learner in the process of growth. Art is one of the phases of education for the attainment of that goal; therefore, it is incumbent upon the teacher to discover the potentialities of pupils, to diagnose their needs, determine what is best for each of them, and focus the method and the content of experiences in appropriate directions.

It is obvious that the professional teacher, from a purely personal angle, will want to know how well and how much his pupils are achieving in relation to their potentialities. Parents and administrators are also interested in what education in the arts is accomplishing in the area of behavior. There are techniques, instruments, and ways of discovering and interpreting the development of pupils. These instruments are at the disposal of teachers. When such are not available, the resourceful teacher may develop his own if he is conversant with the literature of behavior measurement.

Creative activity, it has been indicated, is an organic process which includes, but does not separate: creator-creation-object. The creative experience is a *whole* in which one of these facets may now play a major and now a minor role, yet all three are always organically tied together. Process and product, therefore, are given equal recognition at the proper levels of pupil development.

The literature on the meaning and measurement of human behavior is ample. The art teacher needs only to become familiar with its many aspects, possibilities, and adaptations to the art field. Progress in art as education may well depend on the wisdom of art teachers to experiment and ultimately to develop instruments for the adequate evaluation of creative and aesthetic growth and changes in behavior.



EXPERIMENTATION develops a broad range of purposes and processes. It becomes a means toward creative expression for the teacher and will suggest many adaptations to classroom activities (State Teachers College, Edinboro, Pa.).

5. *The art teacher has an obligation with respect to curriculum development.* Particularly when the art teacher in question is the only person especially trained in art, his function with respect to the curriculum is heightened. When he is one of several individuals concerned with the program, he has a definite share in determination of objectives, in implementation, and in evaluation of the total area. Therefore, whether alone or in collaboration with associates and the coordinator, the art teacher must be concerned with what is taught, how it is taught, what are reasonable expectancies, and how to facilitate expression from a physical as well as an educational standpoint.

The nature and affective role of experience, levels of growth, interests, motivation, stimulation, and evaluation are among the aspects of educational means that the teacher may call upon in visualizing the program at one level of schooling or another. These various foundational elements have been discussed elsewhere in this text. They are mentioned again to establish the point that a mere list of activities for children "to do" will not suffice. Actually, this is not what is expected of the art teacher; rather, it is expected that a clear and broad road be charted

which will intimately involve pupils in planning. The charting should be flexible, adaptable, and in harmony with the principle that individual pupils, their interests and abilities, differ. Finally, the charting should envision desirable growth expectancies at various levels.

There is a further aspect of curriculum planning which needs special attention, namely, the relations of art to the total curriculum of the school. This is a significant point and on it may hinge the success or failure of art education. Abundant examples across the nation indicate that this relation and rapport are crucial, particularly at the elementary-school level. At the same time, the teacher is cautioned to safeguard the developmental aspects of the art experience.

6. *The art teacher has an obligation with respect to personal experimentation and research.* Books on art education have been and will continue to be written; special research and experimentation is being carried on in graduate schools, the results disseminated, and reports on successful ventures in teaching are verbally reported at professional meetings. These are some of the ways in which progress in the field is stimulated. However, by far the most effective way of improving the teaching-learning process in the classroom is to have teachers themselves engage in personal research and experimentation. Experiments in methods, in teaching technics, in ways of evaluating, ways of stimulating, or comparative studies of situations, are but a few suggestions of what teachers may do at their own base of operation to improve their own teaching and the growth of the pupils in their care. But there are other residues of such worth-while activities on the part of teachers. Their findings, if disseminated, may benefit the profession as a whole.

The monotony that results in going through the same routine year after year is detrimental to the mental health of the teacher. Often it is the basis of that discontent which leads to professional atrophy.

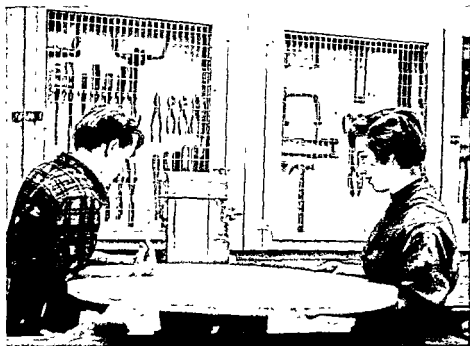
The alert mind, the mind that searches for new and better ways, is rewarded by the satisfaction of achievement in the classroom and the improvement of the art of teaching in general.

IMPLICATIONS FOR ALL TEACHERS

It may appear that so far the burden of this chapter has been directed to the special teacher of art. While that has been the intent, directions

and points of view have been indicated which have meaning for *all* teachers who teach art. Indeed, the obligations just discussed can become realities only through continued awareness of changes in concepts, methods, and objectives in art education on the part of consultants, art teachers, and classroom teachers.

Experience is the greatest of teachers. Unquestionably, those who have served the profession for some time and have participated in professional activities may have discovered, through practice, many of the significant points raised. However, it is because of the greater wisdom that comes with experience that teachers in service will want



TOOLS AND MATERIALS are essential in the three-dimensional design expression. Their proper handling and care are an integral part of the education of art teachers (State University Teachers College, New Paltz, N.Y.).

to evaluate, periodically, their own effectiveness. What could possibly come from such a reëxamination? These are some hoped-for outcomes:

1. Self-evaluation (How good a teacher am I?)
2. Self-criticism (Why do my pupils act and react as they do?)

3. Self-improvement (How may I improve my method of teaching?)
4. Self-direction (Where and how may I find better ways of teaching?)

A good deal of attention is devoted to these questions in Chapter 15. In it, the supervisory program, particularly that portion that deals with the in-service education of teachers, is detailed. From that discussion, it should be clear to teachers that the greatest hope lies in *self-motivated* growth, improvement, criticism, and direction. When the teacher feels impelled to inquire, to evaluate his own work in the classroom, and to seek better ways, real growth occurs. And when it occurs, its effects are evidenced in the development of the boys and girls with whom the teacher has contacts.

The reader will find a Self-Evaluation Scale on pages 498-503. It is an adaptation of an instrument used to evaluate the work of student teachers.¹⁴ It has been used to help future teachers realize how much is involved in the process of guiding children. It has often been administered for self-appraisal by the novices. At the same time, it is believed to be an effective reminder and a good gauge that may be used with profit even by teachers of experience.

CHALLENGE TO ART-TEACHER EDUCATION

Because this book is addressed to those who are preparing to teach art as well as to teachers in service, it seems proper to devote a minimum of attention to art-teacher preparation. In the final analysis the best outlook is a forward one. What redirection is needed in teacher preparation? What minimum knowledge should be demanded? What contacts and other experiences seem of value? Finally, what basic philosophy should inspire the future art teacher in order that he may be a worthy member of the profession, even though lacking in teaching experience?

In harmony with all that has preceded thus far, it would appear that the pattern of art-teacher education for the immediate future might take on the form described by the five directions suggested hereafter.

1. *The art teacher should possess a background of general education and culture comparable to that of teachers of other fields.* To be effective, the art teacher must envision the totality of his work. A sound foundation

¹⁴ The Laboratory Schools, State Teachers College, Kutztown, Pennsylvania.

in English and American language and literature, as well as in world literature, would represent minimum requirements in the language arts. To imply that any teacher should possess a broad general education hardly calls for apology.

Preparation in the field of social studies is equally as important, if not more so. If creative activity is considered part and parcel of living, as suggested by the newer aims of art education, then the art teacher must be conversant with developments in the world in which he lives. He must realize that human needs are founded on social, economic, and historic conditions. A rich background will not only be a cultural asset, but will actually serve as a tool which will enable the art teacher to see life as a series of relationships, of causes and effects, of human experiences, aspirations, and achievements. With such a background he should be better able to see the organic relationships of art to life. In consequence he should also be a better guide of children and of youth.

The nature and method of the sciences, aside from cultural values, offer practical assistance to the teacher of art. The biological basis of education, particularly with regard to those aspects that deal with child growth and development, is sufficient reason for teachers to become informed in psychology and education. Beyond these larger aspects, there are the direct relationships of science to color, light, and sound as they apply to design, painting, and the theater arts; of nature in general to design in its myriad applications; and of chemistry to the graphic processes, ceramics, and sculpture.

The kinship of the visual arts to the dance, music, and drama are so abundant and so rich in integrative possibilities that the art teacher for the schools of our time should explore their possibilities as stimulating agents.

The value of a wide background is attested to by the judgment of teachers in service.¹⁷ It is likewise implied in the nature and meaning of integration, and it is suggested by the activities of an associative type generally performed or supervised by teachers of art. Actually, it is implicit in the fact that teachers of art are members of a learned profession.

¹⁷ de Francesco, *An Evaluation of Curricula for the Preparation of Teachers of Art*, op. cit., p. 150.

The length, breadth, and depth of general education should be limited only by the individual's capacity to undertake varied experiences and by the limitations of time.

2. *The art teacher should possess a professional education that will make him adequately conversant with problems and practices in education, psychology, and method, both in the field of art and of education in general.* Art education has evolved in such a manner that today one thinks of it as a means to a larger end, namely, individual development.

Mere facility in art does not ensure that its possessor is a good teacher. Education, psychology, and method have contributions to make to the ultimate success of the teaching-learning situation. Above all, an understanding of the nature of the individuals to be taught is paramount.

The art teacher for the modern school cannot be looked upon merely as an artist in the popular sense, nor merely as a teacher in the traditional sense. He must be an *artist-teacher*, one whose knowledge of children and youth and whose sympathies for them are deep and broad. He must be a person whose professional equipment goes far beyond a mere bag of tricks, erroneously called methods. His method must evolve from a clear concept and a deep understanding of the creative impulse, how it is nurtured and guided toward full development. The artist-teacher is one who possesses a knowledge of art and of education, and above all of the art of teaching, itself founded on the best contributions of psychology and educational practice.

The diversified activities of the modern school suggest that the artist-teacher must develop keen sensitivity in many directions and a broad knowledge of the means of education. This is a phase of the art teacher's preparation which has often been minimized, as is shown by studies.¹⁸ Lastly, the laboratory school should be the center around which the professional phases of preparation revolve. True professionalization of education and the application of psychological principles seem to suggest this position.

3. *The art teacher should possess a competence in the area of the arts commensurate with his needs as a teacher and as an individual, and in harmony with art education as conceived today.* The art teacher's chief function in the schools of today is to stimulate the creative growth of

¹⁸ *Ibid.*, pp. 162 ff.

children. Formulas, schemes, devices, and other types of preconceived gadgetry imply directed and, therefore, ineffective teaching. Instead, his technical preparation should be oriented in the direction of conceptual thinking, development of insights and wholesome outlooks, through the medium of art.

The current objectives of art as education, the nature of the demands made upon the art teacher, his professional contacts, and his needs as an individual would indicate that narrow preparation will hardly fit him for the profession. Even through technical courses he should recognize the organic pattern: creator-creation-society.

The art teacher should be master of his subject in the same sense that teachers of English, science, or languages are masters of their subject fields. Therefore, the art background of the teacher, while commensurate with the teaching task to be done, should be aimed at the educational ends to be achieved. These are basic understanding of the function of art experience, the psychology of growth and development, and the function of art as education for complete living.

Teacher preparation in this area should furnish art skills and knowledges necessary to render adequate service at the elementary and secondary levels. A reasonable elective area could serve to advance the personal interests of the teacher as a person.

4. *The art teacher's chief interests should focus on the education of children and youth through art activities so that their creative urges and their personal, social, and emotional needs may be properly nurtured.* One of the major recommendations of the National Survey of the Education of Teachers is to the effect that "the task of educating teachers should not be minimized in order to realize outcomes unrelated to those implied in a professional institution."¹⁹ The significance of the recommendation is that the objectives of an art-teacher-preparing institution must be crystal clear. Preparing persons who eventually are neither teachers nor producing artists is detrimental to the individual who is being educated and to the children who eventually come under his influence.

The methods of study and of teaching in the preparation of teachers

¹⁹ *National Survey of the Education of Teachers*, Washington, D C., U.S. Office of Education, Vol. III, p. 42.

of art should be a constituent part of the curriculum. Professionalization of art subject matter must be vital, while the degree of technical achievement should be limited only by the creative powers of the student being educated for the profession.

When the objectives of institutions preparing art teachers are clear, it is hardly conceivable that any part of the preparation can be separated from its ultimate purpose. Constant evaluation of their own work, or of children's work, as well as of educational conditions necessary in the production of works of art, is the way through which teachers may develop proper approaches to the education of young people.

5. *The art teacher must seek contacts and activities sufficiently broad to ensure a well-balanced personality.* The plan of selection and recruitment adopted by many art-teacher-preparing institutions is unquestionably of first importance. However, backgrounds and inclinations differ; therefore, there is need of providing facilities and opportunities for a wide range of contacts and experiences of a type less formal than is possible in classroom or studio.

The activities usually performed by teachers in service and the practices in the schools of our time should be the criteria for determining the extent and character of the provision to be made during the preservice period. Guidance, not only in subject-matter selection but also in the selection of activities of a cultural and professional nature, should be considered part of the total preparation.

The effective teacher is not only grounded in subject matter and in professional techniques. He constantly grows in interests and outlooks outside the narrow sphere of his particular area. The extent to which teachers avail themselves of enriching experiences is of serious concern because not only proper length and depth, but proper breadth is important in the education of those "who dare to teach."

ART TEACHING AND GENERAL CLASSROOM TEACHERS

SIGNIFICANT CONTRIBUTIONS

More and more, the art education of children in the elementary schools is becoming the responsibility of general classroom teachers. There are those who deplore the fact, unmindful of the tremendous contribution made by such teachers to the overall program of art edu-

cation. Elementary teachers, by far and large, are sincere in their purpose, willing to learn, and, generally, better informed in the aspects of child growth than most other teachers. These facts alone offset the fears and misgivings generated by an unfortunate parochialism in art education. Wise supervision, as will be pointed out in Chapter 15, has already accomplished much in the reorientation of the general classroom teacher toward a sound art program. As art coordinators themselves learn to value what general classroom teachers can accomplish because of their day-long closeness to young people, in that measure will the worth of such teachers increase.

INADEQUACY OF PRESERVICE PREPARATION

General education has become an accepted factor in all types of preparation, particularly at the college and professional-school level. Art education should be, basically, a part of the cultural background of all people; even more so in the preparation of all workers in fields of professional education. Ziegfeld²⁰ has admirably presented the case for and the method in art experiences in general education at the college level. In the case of general classroom teachers, regardless of the level of service for which they prepare, the arts admittedly are an indispensable phase of their education. Especially, it should not be difficult for teacher-education institutions to see the heightened significance of art experiences, as well as of appreciation, in the program of those who plan to enter elementary education. The elementary-school years represent the crucial span of life for all children: the citizens, the consumers, and perhaps the creators of the immediate future. Contemporary educational practice has, therefore, recognized the value of offering creative opportunities to children, both as related activity and as creative experience. The significant position of the elementary teacher, therefore, is too obvious to call for further comment.

But in effect, how adequate is the current preparation of elementary teachers to guide art activities in the self-contained classroom or in any other pattern? A recent survey of certification requirements made by the author reveals that the national median requirement in art for cer-

²⁰ Ernest Ziegfeld, *Art in the College Program of General Education*, New York, Teachers College, Columbia University, 1953.

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²⁰ Ernest Ziegfeld, *Art in the College Program of General Education*, New York, Teachers College, Columbia University, 1953.

tification in the elementary field is 3.7 semester hours. The requirement includes art appreciation, art laboratory, and method. However, while this median requirement does not obtain in all states, in several others enlightened educational leaders have realized the importance of art as a means of education and have set their requirement to not less than six semester hours. In a few instances, the art requirement is as high as 12 semester hours. In two of the states, elective possibilities permit an elementary teacher to obtain a "minor" of 18 semester hours in art education.

SUGGESTED IMPROVEMENTS

The data point to at least three major needs: first, more art opportunities must be made available to elementary teachers in service; second, art educators and state certification officers need to be more realistic in regard to the present and future needs of elementary teachers while in training; third, teacher-preparing institutions need to be aware of the situation and amplify their offerings through field courses, workshops, and electives for elementary teachers in service.

The first of these needs is perhaps best satisfied through workshops and other types of aid offered at the local level under the direction of the art consultant. This phase of the consultant's responsibility is fully discussed in Chapter 15. The second need may be better satisfied, through proper approach, by state art associations, the regional art associations, and the National Art Education Association in coöperation with state departments of education. The third need rests on the vision of teachers' colleges and other institutions preparing elementary teachers. The importance of the task indicates that art coördinators must be generous and that leaders in art education must concentrate more on the functional needs of the field and less on esoteric problems and issues. Lastly, all those who are concerned with art as education must strive to ease the minds of elementary teachers, guide them sympathetically, and allay their fears. The overall imperative at this level of education is to focus on developing the child, rather than on "teaching" art.

SUMMARY

The importance of the teacher as a guide of children and as the interpreter of the philosophy of the art program indicates that his prep-

aration must have several dimensions: length, breadth, and depth. Progress has been made in the determination of the why, what, how, and how much of the entire program of teacher education.

The personality of the teacher, his understanding of the psychology of children and youth and of foundations of method, seem to be of first importance. But the teacher of art must also understand the function of his field and the aims and purposes of its particular contributions to the total education of the child. It is likewise significant that man and environment, which constitute the subject matter of art activities and experiences, be properly understood; the latter calls for a broad general education.

Teachers of art are not unlike teachers of other subject fields. They share in all the activities of the school and the community. Therefore, experience in and understanding of the cocurricular program of the modern school should be part of the teacher's preparation. In addition, such educational technics as evaluation, curriculum planning, public relations, and many others should be experienced while preparing for the total task of teaching.

As teacher education evolves, therefore, art teachers in service, as well as general classroom teachers who are concerned with art, must recognize as important the basic elements that obtain in more recent preparation. They should keep abreast of newer technics and newer points of view in order to continue to do effective work with children.

In the final analysis teachers must evaluate their own professional equipment and growth in relation to the realities of the task they perform daily. True growth in service is best measured by the degree of self-motivation on the part of teachers. And when they are aware of their own needs as professional workers, children invariably benefit.

The general classroom teacher, even though not highly specialized in art, can do and does an extremely important job of guiding children in their development through art. The specially prepared art teacher or coordinator has the responsibility to help classroom teachers understand art as a developmental activity as well as to demonstrate for teachers those methods and technics that will permit them to do a more adequate piece of work in art as education.

It has been contended that in order to achieve the unique goals in-

herent in democratic education and the professional advancement of art as education, the dissemination of research findings and the achievement of a synthesis are of prime importance. The magnitude of the task is indeed bewildering, yet the opportunities are unmatched in the entire history of educational progress.

SELF-EVALUATION SCALE FOR ART TEACHERS

To those who wish to attempt a self-evaluation, it is suggested that they first give sufficient study to each of the twenty items; later, they may wish to transfer these *honest* opinions of themselves to the last form, which is a "profile." Then it may be possible to ask oneself: What are my strengths and my weaknesses? And again: How may I improve my professional status so that I may be more effective in guiding children toward complete development? (The numerical ratings are in ascending order: 1 = lowest, 5 = highest.)

I. PERSONAL QUALIFICATIONS

Appearance ("My appearance is . . .")

- _____ 1. Careless, untidy
- _____ 2. Extreme, inappropriate
- _____ 3. Satisfactory, neat
- _____ 4. Pleasing, appropriate
- _____ 5. Unusually well groomed

Poise ("My emotional poise shows . . .")

- _____ 1. Nervousness, excitement
- _____ 2. Self-consciousness, tenseness
- _____ 3. Self-control under most situations
- _____ 4. Calm, atmosphere of confidence
- _____ 5. Confidence, dignity, social competence by example

Voice ("My voice is . . .")

- _____ 1. Indistinct, monotonous
- _____ 2. Irritating, weak
- _____ 3. Clear, agreeable
- _____ 4. Distinct, flexible
- _____ 5. Fluent, pleasing

Coöperation ("My professional attitude reflects . . .")

- _____ 1. Hostility toward work of school, negligence
- _____ 2. Irresponsibility, spasmodic action

- 3. Harmony with others, average dependability
- 4. Willing coöperation, reliability, "going a second mile"
- 5. Search for opportunity to aid program, reliability even in emergency

Sympathy for Children ("My attitude reflects . . .")

- 1. Ignorance of child's point of view
- 2. Indifference toward interests of children
- 3. Friendliness, slight use of child psychology
- 4. Interest in needs and aspirations of children
- 5. Guidance of activities for fullest child development

Initiative ("My work and attitude show that I am [or do] . . .")

- 1. Lazy, physically weak, mentally sluggish
- 2. Do minimum, spasmodic, offer no suggestions
- 3. Do required work well, planning with variations
- 4. Methodical, careful in planning, energetic
- 5. Dynamic, enthusiastic, original planning

Leadership (Reactions from children and associates indicate that I [or I am] . . .")

- 1. Ineffective
- 2. Follow, rather than lead
- 3. Effective under encouragement
- 4. Accept responsibility, secure coöperation
- 5. Tactful, gracious, commanding respect

Adaptability ("Reactions indicate that I . . .")

- 1. Cannot adjust to children's age and individuality
- 2. Adjust with difficulty
- 3. React with some interest to new contacts and situations
- 4. Adjust myself to most situations with intelligence
- 5. Enthusiastically seek opportunity to meet new situations

Professional Attitude ("I feel that I [or I have] . . .")

- 1. Apathy toward work, routine attitude toward teaching
- 2. Seldom read, seldom contribute to discussions, vaguely relate art experiences
- 3. Read minimum, use tried plans, apply same to life situations
- 4. Read professional literature with understanding, continually relate art to growth
- 5. Experimental attitude, base work on newer approach in art education, conscious feeling of the relation of art to child growth

Reaction to Criticism ("I feel that I . . .")

- 1. Ignore advice
- 2. Resent criticism as personal

- _____ 3. Accept criticism and try to improve
- _____ 4. Use self-criticism, act upon suggestions
- _____ 5. Seek advice, continuous self-improvement

Mastery of Subject Matter ("I am conscious that I [or I am] . . .")

- _____ 1. Lack skills, too highly specialized to realize children's needs
- _____ 2. Able in art fields, fair, poor, average
- _____ 3. Sufficiently in command of skills and appreciations needed in art education
- _____ 4. Skillful in most techniques, understand their applications
- _____ 5. Adequate in all skills, broad in appreciation

II. PROFESSIONAL PERFORMANCE

Planning ("I believe that generally I show [or I am] . . .")

- _____ 1. Lack of consciousness of objectives, impractical
- _____ 2. Perfunctoriness of manner
- _____ 3. Good planning and carry out units well, sense of "tie-up" with previous experiences, allowance for choice of activities
- _____ 4. Efficiency in most respects, purposefulness, breadth
- _____ 5. Maximum efficiency; planning that guides, not limits, activities; interest that something definite be achieved by the activity

Pupil Needs ("My teaching indicates that I [or I am] . . .")

- _____ 1. Seldom consider the understandings, interests, and level of skills of pupils
- _____ 2. Use routine experiences and activities
- _____ 3. Conceive needs of majority of pupils; slightly conscious of individual differences
- _____ 4. Vary activities to suit individual differences
- _____ 5. Determine subject matter and stimulation based on needs of group or of individuals

Ability to Motivate ("Results and comments suggest that I . . .")

- _____ 1. Do not have necessary information to motivate
- _____ 2. Have and use some information, have slight child understanding
- _____ 3. Explain clearly and adequately
- _____ 4. Seek opportunity to clear emotional difficulties, anticipate possible problems
- _____ 5. Thoroughly emphasize purposes and functions of art experience

Pupil Participation in Activities ("I feel that I . . .")

- _____ 1. Direct activities without regard to pupil interest, do little thinking, secure meager and frustrating results
- _____ 2. Give some attention to pupils' contributions, do much of the thinking for the children

- 3. Interest majority of pupils, use pupils' contributions, accomplish purposes
- 4. Secure general participation, guide rather than direct
- 5. Am able to secure interested and participation of all, guide while pupils lead

Pupil Growth ("I believe that I . . .")

- 1. Allow growth and interests to deteriorate, ignore or am indifferent to pupil difficulties
- 2. Plan experiences to meet most needs, sense some growth, solve some problems for children
- 3. Encourage self-improvement, self-criticism, appreciations
- 4. Definitely strive for development of pupils, foresee and prevent discouraging situations
- 5. Strive for improvement in all, challenge the most talented as well as the weakest

Use of Resources ("I believe that I . . .")

- 1. Seldom use sensory aids, allow pupils to depend on books and magazines for ideas
- 2. Choose materials poorly, use sensory aids pointlessly
- 3. Use sensory materials on occasions, demonstrate on occasion
- 4. Often use sensory aids to interest and inform group
- 5. Choose materials that inspire and enrich, demonstrate frequently and well for stimulation

Management ("I believe that my classroom shows . . .")

- 1. Poor handling of materials and equipment, waste of time and energy, ignorance of children's needs and abilities
- 2. Ineffectiveness in details, slight attention to room and equipment
- 3. Definite appreciation for materials and equipment, inspiring appearance, orderliness consistent with type of activity
- 4. Materials and equipment are effectively used with a measure of freedom to choose
- 5. Coöperation and efficiency, inspires good work

Communication ("I feel that I . . .")

- 1. Fail to express ideas clearly, make occasional grammatical errors
- 2. Express ideas vaguely, uninterestingly; do not correct errors
- 3. Use average vocabulary, am understood by class
- 4. Put ideas clearly, use art vocabulary consistently
- 5. Express ideas accurately, concisely, interestingly; employ and teach art vocabulary

(See page 498)

1 2 3 4 5

[illegible]

1. Appearance
2. Poise
3. Voice
4. Coöperation
5. Sympathy for Children
6. Initiative
7. Leadership
8. Adaptability
9. Professional Attitude
10. Reaction to Criticism
11. Mastery of Subject Matter
12. Planning
13. Pupil Needs
14. Ability to Motivate
15. Pupil Participation
16. Pupil Growth
17. Use of Resources
18. Management
19. Communication
20. Climate

Climate ("I believe my classes show . . .")

- _____ 1. Frequent antagonism, lack of self-control
- _____ 2. Order, control
- _____ 3. Routine, order when undisturbed and when supervised
- _____ 4. Cooperation in routine, measure of freedom
- _____ 5. Greatest amount of freedom consistent with type of work, understand self-control and self-direction

For Discussion and Activity

1. Justify in specific terms the statement that any consideration of the teaching-learning situation ultimately involves the teacher.
2. What are the rewards and what are the responsibilities of the profession of teaching? To what extent are material rewards being achieved? What do you, individually, consider the highest reward of teaching as a career?
3. Cite some of the causes that seem to have retarded progress in art-teacher education and relate them to other educational situations occurring during the same period.
4. Make a list of the characteristics of the good art teacher: personal, professional, and social. Discuss their implications in terms of the task of teaching.
5. Study the Art-Teacher Profile on page 502. How adequately are you being prepared to undertake the many activities suggested? By a similar analysis of the professional and of the general education areas, determine the degree of adequacy of those areas.
6. Read again the section of this chapter dealing with the proposed type of preparation for art teachers. Do you agree with these proposals? If not, what are your counterproposals?
7. If you believe that children profit most through self-evaluation, does the same principle apply to the teacher? Using the Self-Evaluation Scale provided in this chapter, determine your professional stature.
8. Should teachers participate in the life of the school and of the community? If you believe they should, develop the argument for it. If you have reservations on the matter, present the argument for your position.
9. How high on the scale of values do you place human relations? Present the arguments for your belief. What is involved in professional relationships beyond classroom teaching?
10. What value do you attach to personal research? How does it contribute to the success of the teacher? How can it contribute to progress in the profession?

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SUPERVISION OF ART EDUCATION

The purpose of supervision is to facilitate learning by improving the conditions that affect it. This is not accomplished by the mere provision of personnel bearing titles denoting staff service to teachers. This is but the starting point.

Harold Spears,
*Improving the Supervision
of Instruction*

NEEDED DEFINITIONS

IN ART EDUCATION THERE IS WIDESPREAD MISUNDERSTANDING OR AT LEAST misinterpretation of the term "supervision" and consequently of the term "supervisor." The newer terms, "coördinator" and "consultant," have, so far, only added to the confusion.

The meanings of the terms and of the functions assigned to them are, in reality, related to the legal definition of the position. Specifically, if a person is employed for more than one-half of the time as a teacher who is fully functioning in the classroom, he is a teacher. If he devotes more than one-half of the time as a coördinator of art education, actually guiding the program, he is, legally a supervisor, or a consultant, whichever term is employed locally. From this standpoint alone, the art person involved should know exactly for what purpose he is employed and inquire about the legal status of the position and its financial remuneration.

But even more significant is the professional status of the person involved. The functions and responsibilities of the total art program, the

development of a basic philosophy, and its general implementation require a great deal of time, energy, cooperative planning, and a pattern of organization. The classroom art teacher, by whatever name he is called, can hardly devote his energies and talents to supervisory duties and at the same time hope to accomplish a satisfactory piece of educational work in the classroom. It seems imperative that this problem be given due consideration by those in authority if the best interests of art education are to be served.

TYPES OF SUPERVISORY POSITIONS

The tremendous development of art education in the schools of America is, of course, paralleled by similar advances in other areas of so-called special education, including music, the industrial arts, home economics, guidance counseling, and other newer phases of educational service. Growth in the number of persons employed to administer the program in art, as well as the growth of art in educational significance, naturally requires a fairly complex administrative organization. Depending a great deal on the size of the school system, several types of positions in art education have developed. Their broad aim is the same: a larger opportunity and a sounder art education for all the children in the nation's schools. The functions of these positions, however, differ according to their relationship to the chief administrative school officer. A description of some typical situations may clarify the problem.

The Art Director

Large city systems usually employ a director of art, who, in turn, has a staff of supervisors, especially prepared to work at one or more levels, namely, the elementary, the junior high school, or the senior high school. The number of such persons obviously depends on the size of the district and on the total school population. The art director is responsible to the superintendent of schools or to an assistant superintendent, or to a director of instruction. In brief, the art director, in so far as art education is concerned, is the first link in the chain of authority and responsibility. It is his duty to represent art education in the best possible sense, to convey its claims, to secure maximum financial support for it, and to ensure for art education the highest professional respect. He must be a statistician and must be conversant with the psychological

aspects of development. He must be able to write professionally, to speak intelligently, especially for his area of education, and he must assume leadership in the major public-relations aspects of art education. He must understand and practice democratic principles of administration, employ group dynamics and be thoroughly familiar with curriculum thinking. He must translate these abilities into positive leadership in art-curriculum planning through his special assistants, special teachers of art, elementary teachers, principals, and sometimes directly with parents and the public at large.

The Art Supervisor

Smaller systems usually employ one person as a general supervisor for the entire art program. Such a person performs all the major functions ascribed to the art director, but in addition has frequent and direct contacts with principals, with art teachers in secondary schools, and with elementary teachers. He is the direct line to the superintendent of schools and is the thread that coordinates the entire art staff and program. There are many more persons employed in this capacity than there are art directors. But it is not uncommon to find in medium-sized school systems two persons employed in similar capacities, one devoting his time to elementary art education and the other to secondary art education. In either case, it is quite likely that one of the persons, because of seniority or other plausible reasons, is regarded as the supervisor and the other as the assistant. In that case, the assistant collaborates in administrative details, while the supervisor is the liason person with the chief school officer.

The Art Coördinator

It has already been suggested that in recent years the term coördinator has been substituted for the term supervisor. However, the newer term has not displaced either the supervisor or the director of art education. The new term has come into use more particularly because art education has somewhat advanced from its position as a special subject to a fundamental one, integral with the total education of all children at all levels. Formerly, the specially prepared person made the rounds of classrooms and "taught" art. The newer concept, widely accepted, assumes that in the elementary school the classroom teacher is the art teacher.

That she may need assistance, guidance, and in-service training is all too true. Such will be the case until elementary-teacher-education programs realize the necessity of extending the art preparation of the elementary teacher beyond its present limited scope. Therefore, the new task of the art coördinator is to secure the direct, willing, and sincere coöperation of all elementary teachers. He must sympathetically realize their limitations, magnify their strengths as teachers of children, convey to them the developmental values of creative activities, and as often as practicable help their in-service growth, especially in art.

The newer term, coördinator or consultant, whichever may be used in a particular locality, does not absolve the chief representative of art education in a school system from any of the tasks performed by such a person from the time the supervisory position was created. Rather, the new term adds to his many responsibilities the supreme task of welding, by educational means, a new pattern which includes all elementary teachers as coworkers.

STATE AND COUNTY SUPERVISION

At the present moment, there are but ten states in the entire nation sufficiently aware of the magnitude of the task of art coördination as to employ state directors of art. Here again, it is worth noting that the terminology embodied in school laws determines whether he is a chief, a state supervisor, or a state director of art education.

Regardless of the terminology, the major aims and functions of the position are these:

1. To advance art education at the highest state educational level by advocating its inclusion in all grades and types of public schools.
2. To develop, through cooperative effort, a flexible yet inclusive curriculum guide as a frame of reference for the entire state.
3. To represent, ably and intelligently, the claims of art education as part of all education and to secure for it financial support, legal status, and educational respect.
4. To lead, initiate, and coöperate in all types of art or general education groups whose aims are to improve and extend art as education.
5. To speak for, write about, and conduct research in the field of art education so that its benefits may be extended to all, its methods refined, and its program enriched.

In a large sense, state direction is the source to which all teachers in the field should look with confidence for leadership in the philosophy and practice of art education, curriculum planning, and educational statesmanship.

County or parish supervision has been making headway within the last decade. The importance of this type of coördination can only be appraised as one realizes the geographical extent of some areas and the large number of small school systems within their boundaries. In a county or parish there may be as many as twenty or thirty school units with as many local art teachers, or persons who teach part of the time and coördinate the balance of the time. To establish relationships, to share points of view, to exchange ideas, to develop curriculum materials, and to gather other resources that could be made available to all systems are the chief problems of the county supervisor. In all other respects his work is not unlike the work of a city or large-town coördinator. The difference lies in the geographic area that he must serve. County and area superintendents who are aware of the benefits of a central place for meetings, of the advantages of a central art-curriculum laboratory, of a center for sensory aids for the art program, and of the tremendous advantages that such a step can bring to the creative education of boys and girls are usually ready to accept this type of organization. Its benefits to rural and suburban communities are yet to be realized.

It should be reiterated that terminology should not be a hindrance to the essential accomplishments of the task of coördinating art education. The broad characteristics of the diverse types of positions have been sketched thus far. The larger implications affecting all types of democratic coördination will now be described in some detail.

BROAD IMPLICATIONS OF DEMOCRATIC SUPERVISION

LEADERSHIP

The idea of supervision thus far presented can only imply one thing, namely, that the art supervisor is a person capable of leading others to see fully and completely the aims and purposes of art activities as an integral part of general education.

The professional leadership of the art coördinator will manifest itself

in a number of ways. He is first of all a *guide*. A guide is one who leads the way, points to the dangers and thus avoids stumbling blocks, and at the same time is careful to show the bright spots along the journey. He does all this with the assurance that comes from having experienced the road before. He is a *helper*, who, by virtue of larger experiences and more extensive preparation, can foresee the effectiveness, or lack of it, in a projected art program. He is ready to promote or to redirect such plans in order that the desired goals may be achieved. He is a *counselor* who inspires, one who stimulates self-criticism and careful evaluation of plans and results in the light of the best thinking in educational theory and practice. Above all, he is a democratic leader.

Such leadership implies that the coördinator is capable of recognizing the true worth of his associates in art education. It means that he can allow for differences of opinion and independence of thought, and along the line discover and make clear the coalition that can be obtained by working and thinking together.

COÖPERATION

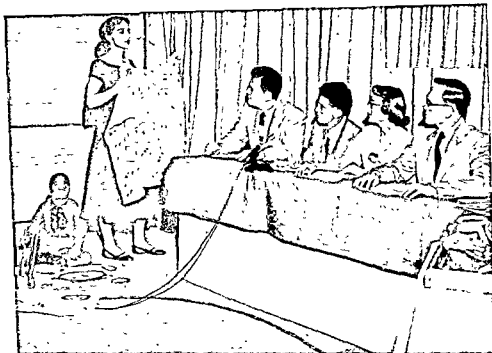
It should be clear to teachers and coördinators of art that they are working for a common end. That end is the enrichment of the lives of boys and girls in order that American life and society, in the present and in the immediate future, may be fuller and more satisfying. The following statement by the Department of Supervisors and Directors of Instruction seems appropriate: "All supervisory agents work toward common ends. This implies that common ends have been determined through the refinement that comes only with the conflict of minds."¹

The "conflict of minds" refers to the give-and-take that a good supervisor will permit, to the sifting of ideas and arguments, to the clarification of issues and terminology, to the definition of the philosophy, and other similar issues. Through such "conflicts" common ends are recognized and agreed upon. Whatever has not been agreed upon is held in abeyance until such time as situations demonstrate what is the right position to take.

¹ Department of Supervisors and Directors of Instruction, National Education Association, Third Yearbook, *Current Problems of Supervisors*, New York, Teachers College, Columbia University, 1930, p. 8.

that the proper interpretation of standards may in time raise the tone and quality of the entire system. Indirectly, insistence on design quality is a valuable aid in the improvement of teachers and teaching.

Supervision, to be successful, must be objective and not personal. It should work on evidences and not on fancy. It should never be on the defensive; all this can only be done with facts on hand. In the final



PUBLIC RELATIONS is one of the concerns of the art consultant. Television, radio, and newspapers are effective means of explaining the art program to the public (public schools, Tucson, Ariz.).

analysis, the art coördinator will want proof of his own achievements; the proof is yielded, among other possible means, by the evidences of the creative growth of the pupils. The purposes, methods, and technics of evaluation were discussed in Chapter 7. At this point it should be reiterated that it is of primary significance to art education. The good coördinator will use it as the means of stimulating the thinking of the classroom teacher, thus improving classroom performance and, inevitably, the quality of the art expressions of boys and girls.

COÖRDINATION

One of the primary objectives of supervision is to coördinate, to establish an effective articulation of the various facets of the total work of teaching so that normal child growth may result. The successful co-ordinator should be certain that teachers are thoroughly familiar with the tools of the profession. State and local guides, the significant literature of the field, sources of materials, the nature of method, technics of evaluation, are educational procedures that contribute to the achievement of ultimate objectives. But because it is through the proper use of professional tools that instruction advances, it is imperative that the effective art coördinator should always be on the alert to seek the improvement of those tools.

Coördination, however, refers to more than tools. It refers principally to the basic philosophy underlying the principles and practices of teaching art. Principles poorly interpreted or badly practiced will result in weak child-guidance. When properly interpreted, methods and procedures become living forces in the stimulation of the creative impulses of children and youth. What follows is a very comprehensive statement on the business of coördination and administration of art. Its study should throw light on the problem as a whole.

WHAT WE BELIEVE ABOUT THE SUPERVISION OF ART EDUCATION

The supervision of art education should:

1. Encourage art as an organized body of aesthetic experience coördinate with other major curriculum areas and growing out of the experiences of the entire educational program, a creative entity which suffuses with its freedom and emotional release the entire curriculum.
2. Operate whenever a process calls forth in visual expression the attempt to satisfy a need, aiming to maintain a balance between individual and social consciousness on the part of the pupil.
3. Recognize that progress in art education is realized in the expression of the hopes, the ideals and the aspirations of our own homes, schools, and communities, of our own times, and of our own lives.
4. Make clear to those involved, that art is an important means of interpreting and expressing ideas and feelings, through which all school subject areas become more meaningful, and the life of the pupil richer.
5. Be a coöperative activity based upon responsibility shared by teachers

- and supervisor working together, enabling both to be mutually helpful, sincere and impartial.
6. Encourage in teachers independence of thought and initiative which will render them increasingly confident and self-reliant in their work.
 7. Concern itself with the development of personality, through recognizing the worth of the individual and his capacity for growth.
 8. Provide opportunities for all to engage in enjoyable, meaningful, informational experiences as well as in those involving the use of materials.
 9. Inculcate, on the part of teachers and pupils, a love of the beautiful in all man-made things, clarifying understandings and promoting good taste.
 10. Emphasize participation in creative activities which challenge ability to assume responsibility, to plan, to carry through, and to evaluate results of the art program.
 11. Constitute a flexible program resulting in constructive practical help for the teacher, stimulating continuous professional development and self-appraisal.²

PATTERNS OF TEACHING AND SUPERVISION

A recent survey by the author discloses that currently several patterns are followed in the teaching of art. They are discussed at this point because the patterns suggest various roles for the art coördinator.

THE ITINERANT ART TEACHER

The first of these, and the most prevalent, is the pattern in which the so-called art supervisor actually is an itinerant art teacher. He comes to each room in each of the schools to teach art on an average of once a week and then trusts that the classroom teacher will carry on what he has motivated and begun. In addition, there is the hope that the classroom teacher will use art as a correlating medium with English, the social studies, arithmetic, geography, and other fields, or whenever the children or the teacher feel the need of using art to clarify and amplify meanings.

² The statement is based largely on Frederick G. Bonser, "My Art Creed," in *Art and Industry in Education*, New York, Teachers College, Columbia University, 1912; Will Grant Chambers, "Art Creed," in Margaret F. S. Glace, *Art in the Integrated Program*, The Maryland Institute, Baltimore, Md., 1934; and William H. Lemmel, "The Superintendent's Philosophy of Supervision," an address to the Baltimore Supervisors' Workshop, June 7, 1949. It is used here by permission of the Baltimore, Maryland, Schools, Division of Art Education.

How unsatisfactory this procedure is, especially with regard to art expression as a developmental medium, can be readily seen. Under this pattern, the classroom teacher takes little interest in art; as a matter of fact, it is generally charged that when the itinerant art coordinator arrives, the classroom teacher leaves the room or attends to other chores. Of course, this is not true of better classroom teachers. Whatever the case, it is obvious that the specially prepared teacher, who assumes the usual 25 to 28 periods per week, will have neither time nor energy left for coordination of any sort at the end of her scheduled teaching routine.

An amelioration of this situation is attempted through the use of a manual, a guide, or a course of study, usually prepared by the coordinator and followed by classroom teachers between visits. It seems hardly necessary to dwell on the sterility of such a pattern in so far as pupil growth and teacher improvement are concerned. However, it is important to point out that the inevitable results of the pattern are stereotyped and lifeless. They have little in common with creative expression.

THE SPECIAL ART TEACHER

A second pattern of administration of the art program, less prevalent because more costly, is one in which a special art teacher is employed in each building to do all the art teaching. It is assumed that art, so administered, affords the children all the advantages of a well-qualified person, technically and professionally able to nurture their creative development to the fullest. There are several major fallacies inherent in this pattern. The first is that since it is necessary to have fixed art periods, motivation must be completely extrinsic, and much stimulation fictitious, because the time element precludes adequate understanding and real experiencing on the part of the children. The second weakness lies in the direction of planning, which of necessity must be done by the art teacher only. Third, the essence of art lessons is likely to tend toward technical compartmentalization: color, design, drawing, and other areas for their own sake. This is done by the art teacher to ensure that children have a wide variety of experiences and that they may gradually build up a body of knowledges in the art area. It should also be recognized that this pattern exonerates the classroom teacher from any meaningful interest and participation in the art program, except as she may realize its value in correlation with other subjects or as an aid in special

programs. This pattern is often popular among elementary teachers because it lightens their burden. But what of child growth, and what of integration of personality?

THE ART CONSULTANT

A third pattern, and one that promises to accomplish the most good for children, for classroom teachers, and for art education, is one in which the special teacher becomes a consultant. The functions of the consultant are best described by a term used in isolated situations: the helping teacher. In this type of administration the curriculum guide has been planned coöperatively by teachers and specialist. The activities are suggested with children in mind, and while the classroom teacher is responsible for the program, the consultant is on hand to help when help is wanted and needed. Furthermore, the coöordinator teaches for demonstration purposes whenever deemed necessary or desirable, and with the aid of classroom teachers plans future activities, evaluates children's growth, gives personal or group help to teachers, and is responsible for the larger implementation of the program. Usually, the consultant follows a schedule of visits to buildings and grades; teachers know where he may be located if needs arise for consultation, and together they plan for conferences, workshops, exhibitions, and otherwise make arrangements for group or individual collaboration.

Unquestionably, the latter pattern is the most effective, even though it places heavier responsibilities on the consultant. However, even at the present moment, this pattern shows weaknesses; but they are of the type that time will obviate. Some of the weaknesses are enumerated hereafter. In the first place, in the average school district it is difficult for the consultant to work as effectively as he would like because of lack of time to cover the ground. Second, the art preparation of elementary teachers being insufficient, many feel inadequate and afraid of art; yet time for workshops seems wanting. In general, little provision is made by administrators for the implementation of a program of human relations and of in-service education by the consultant in behalf of the classroom teacher.

Nevertheless, inherent in the pattern are the widest potentialities. Among them are that the services of a specially prepared person may be utilized to the fullest; all teachers may share in the planning; with

proper staffing and coöperation a program for maximum child development may be developed; and finally, the in-service growth of teachers may be realized.

SUPERVISION AND THE TEACHER

THE TEACHER AS A PERSON

The teacher, whether an elementary teacher or one especially prepared to teach art, is primarily and above all else a human being. As such he is endowed with certain capabilities, aptitudes, weaknesses, strengths, inclinations, points of view, biases, and convictions. But in addition he is a professionally prepared individual who, as an equal, is entitled to the same deferences and latitudes to which all other professional people are entitled.

If the larger implications of supervision discussed earlier in this chapter are fully accepted by the coördinator, there should be little difficulty in developing those understandings that are essential to the functioning of the program and to the establishment of friendly and coöperative relationships. To be specific: How well does the supervisor know the background and training of the teacher? How well are the strong tendencies and abilities of the teacher channeled to the advantage of the art-education program? How well does the supervisor understand the personal responsibilities of the teacher? How heavy is the teaching-activity load of the teacher? What is the emotional make-up of the teacher? Questions of this nature, properly answered, will furnish clues to the total personality with which the supervisor is dealing. Moreover, they become the guiding lines to follow toward the achievement of successful personal relationships. These, in turn, may affect the success of professional relationships.

There are, of course, certain cautions that the supervisor must observe: fairness in dealing with all teachers, proper sharing of responsibilities, equalization of teaching loads, and judicious use of initiative and leadership of the teaching corps.

NEED FOR UNDERSTANDING

Chief among the failures of many well-meaning supervisors is the assumption that teachers know just what is expected of them. It is assumed

that they realize their respective roles, that they are fully aware of problems involved, and that they are always able to find successful solutions to problems. The truth is that most teachers are capable of understanding, but they are not omniscient. In fact, they are very much like *their professional supervisors*: they need to be consulted. they need explanations, information, clearly defined objectives, personal help, personal assurance, praise, direction, and sometimes redirection.

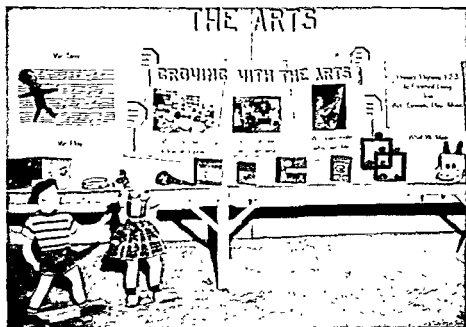
It follows that the supervisor or coordinator must make every effort to know the teachers with whom he is to collaborate. Then only can he determine how much or how little individual help each one will need, how best to approach situations that may be irksome, how often and how much to praise, and how often criticism will be effective. Mature judgment suggests that personalities and peculiarities are never discussed or divulged. On the other hand, professional attitude need not be so narrowly construed as to preclude friendly social and personal relationships.

The larger understandings needed to achieve cooperative action are best obtained when all teachers are informed. Group action, group acceptance, and group sharing almost invariably bring about group solidarity and ensure the achievement of the common goals. The major *understandings referred to here may include these*: the evolving of a basic and commonly shared philosophy of art education, or the formulation of commonly accepted objectives, be they general or specific; acceptance of group-developed practices in the evaluation of child art and child growth; understanding of cooperatively devised procedures and forms for securing materials and equipment; individual responsibility for carrying out departmental public-relations projects; participation and/or collaboration in the implementation of in-service workshops, house organs, *general bulletins, and the general organization of exhibitions*. To these broad activities might be added many other teacher-supervisor activities that extend beyond classroom teaching. Unless there is a clear understanding of the purposes of these activities, of the responsibilities to be shared, of the needs to be served, and of the outcomes sought through them, teachers may well look upon them as mere busy work, or as chores that concern them little. The reverse is true; namely, that when teachers share in the planning, they are willing to

share in the work, the responsibilities, and even the personal involvements that arise in the pursuit of the goals.

IN-SERVICE TRAINING

The current tendency to make the elementary teacher partially responsible for the teaching of art is a practice that may or may not prove beneficial to the creative growth of children. Success will depend largely on the attitude, somewhat on the aptitude, and, of course, on the recency



EXHIBITIONS may be designed to point up the functions of the arts in the lives of pupils. Parents and public understand visual presentations much better than words alone (Pima County Fair, Tucson, Ariz.).

of the preparation of the elementary teacher. The practice is not new in large cities, but it is a new problem in medium-sized and smaller communities, although there are small-school situations in which the special teacher of art introduces or originates the art activities and the classroom teacher carries them on to completion.

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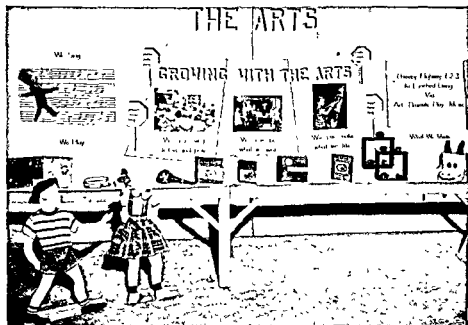
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Under any condition, the person referred to as the art coordinator faces the serious problem of stimulating the professional growth of the

classroom teacher. The problem is crucial because, in the long run, it involves the proper type of art experiences for boys and girls, and the right attitude toward art education on the part of elementary teachers.

Even the most ideal undergraduate preparation for an elementary-school teaching career is, at best, a foundation upon which each individual may build his professional future. The teachers' college or university has laid a solid basis consisting of essential art skills, general education, and professional education. In fact, in most instances it has exposed the future teacher to the operation of a classroom and to actual teaching under the tutelage of a master teacher. But it is safe to assume that all teachers, and young teachers in particular, need to be familiar with the general philosophy of a school system, the specific objectives of certain activities, and the particular procedures and details that are peculiar to a local teaching situation.

To be sure, the quality of preparation of the young teacher is usually revealed even at the time of the appointment. Nevertheless, the complexity of the details and the bridging of the gap between college or art school and actual teaching, fully independent of a master teacher, are often bewildering. It is the duty of the supervisor to make the transition a pleasant one, an experience that will confirm to the new teacher that he has entered upon a challenging and worth-while adventure.

It may be assumed from the foregoing that the young teacher is the major concern. This is true only to a degree. Other teachers, those who have served a few years or many years, are equally in need of constant help. If the philosophy of education and of art was stationary, once learned and once practiced, it might ensure continued success. But the evolving character of all education requires periodic refreshment, renewal of confidence, and a reappraisal of goals, points of view, activities, experiences, and method. Therefore, a well-planned program of in-service education for all teachers remains a major task of the art consultant.

Among common practices for the in-service education of teachers one finds grade-level meetings, optional workshops, curriculum-development committees, general meetings for the presentation and discussion of the broader aspects of child growth and development, and teachers' institutes where discussions are held under acknowledged professional leadership.

Another effective way of stimulating the growth of teachers is to encourage attendance and participation in art conferences offered by edu-

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The in-service education of teachers of art may be further bolstered by enlisting the aid of the nearest teachers' college or university. Many school districts offer to pay tuition fees for teachers who avail themselves of extension courses. Oftener than not, teachers themselves are willing to spend time and money to improve in art education if the opportunity is presented. When the supervisor is of the right caliber and can meet academic qualifications, many colleges have employed him to offer needed courses locally, and have given teachers academic credit for the work done.

Finally, the resourceful and sensitive coördinator should readily discover the professional needs of his teachers and find proper means of organizing a meaningful program for their continued growth.

IMPORTANCE OF COÖPERATION

The professionally minded coördinator will want to know his teachers as thoroughly as possible. This involves a knowledge of the teacher's position in the community, her family relationships and responsibilities, her professional aspirations, and her economic status, in addition to those facets of cultural interests and outlooks mentioned elsewhere.

It should be made very clear that such knowledges are intended to guide the coördinator in making judgments and in reaching decisions which will affect the ultimate establishment of rapport. The gathering of these data should be accomplished without arousing suspicions, and the facts themselves should be held in strictest confidence.

Sympathetic understanding need not involve pity; at no time should the least deference for a teacher be obviously based on personal matters, but on a judicious evaluation of the circumstances. Criticism of a teacher, even when adverse, should be based on strictly professional grounds.

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development are intimately tied up with individual morale and with fitness to teach. The teacher is the crux of the entire teaching-learning situation. Teachers can either make an art program succeed or defeat its ends by their attitude toward the coördinator and toward art education. Even mediocre teachers, in so far as preparation is concerned, can be effective guides of children if their attitude is friendly toward the program.

Lastly, the total personality of the teacher needs to be studied by the coördinator in order to be able to appraise, guide, counsel, and otherwise direct the energies of the teacher toward the accomplishment of the task, the education of the child.

SUPERVISORY TECHNICS

In order to effect proper coördination of all the elements involved in the teaching-learning situation, the art supervisor makes use of a number of technics. Some of these are intended to bring about the chief understandings necessary to arrive at a commonly shared philosophy with regard to the function of art as education. Other technics are best suited to improve teaching performance, such as proper stimulation, teacher-pupil planning, the use of visual aids, and others. Some may direct attention to administrative details and others to help teachers in the use of materials and technics.

Not all technics are equally effective with all groups of teachers, nor are they equally effective to achieve all purposes. Therefore, it is well for the supervisor to determine which approach is best suited to a particular situation, at a given time, for a specific purpose, and for a particular group of teachers.

Experience and an understanding of human personality will, in the long run, suggest the wisdom of attacking overall problems in one manner or another. Nevertheless, as a basis for possible action, some promising technics will be reviewed.

THE INFORMATIONAL BULLETIN

The simplest approach to achieve group unanimity and general understanding is the informational bulletin. This may be either a brief or a more extended instrument through which the supervisor may alert, an-

nounce, inform, inspire, or guide his teachers. Brevity is generally considered a virtue; therefore, the length of the bulletin will be determined by the importance of and the necessity for details concerning the matters to be conveyed. Regularity of issue is also deemed significant; many teachers eagerly await the arrival of the right sort of bulletin. Perhaps an example will clarify several points. A young consultant, after discussion with the three principals with whom he worked and with the supervising principal, concluded that an informational bulletin would be a desirable contact with each teacher in the system. He also concluded from the discussion that the nature of the instrument would be a coöperative one; therefore, on his next visit to the teachers he broached the matter gently: "Would Miss Jones help by contributing a brief note on the outstanding activity just concluded by her grade?" "How often should the bulletin come out?" "What type of information would be desirable?"

The first issue of the *Coöp Teacher*³ was an event. Teachers talked about it; children were proud to see their grade mentioned; interclassroom visitation soon became a regular part of school life to see what others were doing in art; teachers who had not contributed came forth with items for the next issue; suggestions for improvements were sent to the supervisor. In brief, the *Coöp* became an organ for solidarity, the exchange of ideas, and sharing in general. A recent review of this little house organ reveals the following captions: "What Children Are Doing in Grade Five," "Have You Seen?," "New Books on Art," "Meetings Worth Attending," "Have You Read?" Variations were introduced as time went on: brief quotations from authoritative sources, significant statements by children, a question box, and other desirable features.

It should be understood that the nature of such a bulletin, its frequency, contents, and format, must necessarily suit the local situation and the purposes it is to serve. Another point to be considered is that the supervisor cannot use the bulletin as his sole activity. Furthermore, no inference is here intended that a supervisor may hope to use the bulletin as a substitute for personal contact. Rather it is an interim visitor, a spark that keeps interests kindled.

³ John G. Crossman, art supervisor, formerly in Millersburg, Pennsylvania, at present art supervisor in Bethlehem, Pennsylvania.

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The simplest approach to achieve group unanimity and general understanding is the informational bulletin. This may be either a brief or a more extended instrument through which the supervisor may alert, an-

nounce, inform, inspire, or guide his teachers. Brevity is generally considered a virtue; therefore, the length of the bulletin will be determined by the importance of and the necessity for details concerning the matters to be conveyed. Regularity of issue is also deemed significant; many teachers eagerly await the arrival of the right sort of bulletin. Perhaps an example will clarify several points. A young consultant, after discussion with the three principals with whom he worked and with the supervising principal, concluded that an informational bulletin would be a desirable contact with each teacher in the system. He also concluded from the discussion that the nature of the instrument would be a cooperative one; therefore, on his next visit to the teachers he broached the matter gently: "Would Miss Jones help by contributing a brief note on the outstanding activity just concluded by her grade?" "How often should the bulletin come out?" "What type of information would be desirable?"

The first issue of the *Coöp Teacher*¹ was an event. Teachers talked about it; children were proud to see their grade mentioned; interclassroom visitation soon became a regular part of school life to see what others were doing in art; teachers who had not contributed came forth with items for the next issue; suggestions for improvements were sent to the supervisor. In brief, the *Coöp* became an organ for solidarity, the exchange of ideas, and sharing in general. A recent review of this little house organ reveals the following captions: "What Children Are Doing in Grade Five," "Have You Seen?," "New Books on Art," "Meetings Worth Attending," "Have You Read?" Variations were introduced as time went on: brief quotations from authoritative sources, significant statements by children, a question box, and other desirable features.

It should be understood that the nature of such a bulletin, its frequency, contents, and format, must necessarily suit the local situation and the purposes it is to serve. Another point to be considered is that the supervisor cannot use the bulletin as his sole activity. Furthermore, no inference is here intended that a supervisor may hope to use the bulletin as a substitute for personal contact. Rather it is an interim visitor, a spark that keeps interests kindled.

¹ John G. Grossman, art supervisor, formerly in Millersburg, Pennsylvania, at present art supervisor in Bethlehem, Pennsylvania.

GROUP CONFERENCES

One of the serious problems facing professionally minded teachers and supervisors is the element of time. Time in which to do, to discuss, to plan, to evaluate, and otherwise attempt to improve the teaching-learning process. Therefore, in suggesting group conferences as a valuable technic, it is important to state that the first duty of the supervisor is to be mindful of the time element in the lives of teachers. The wise supervisor will discuss this problem with the administrators, attempt to develop a plan for such meetings, and be mindful of the location for such meetings, their frequency, and, above all, their value. It cannot be stated too strongly that such gatherings must (1) have a clear purpose, (2) be well planned, (3) be coöperatively designed, and (4) begin and end on time.

Experience has shown that unless the four points mentioned are observed, the ill will of teachers is usually forthcoming and all the good intentions of the coördinator are defeated, and that permanently. But experience has also shown that teachers will coöperate, will contribute, and will look forward to the next meeting with eagerness if the first experience has been profitable. The use of group dynamics in the planning and conduct of meetings is a democratic procedure that cannot be overemphasized. Teachers have ideas, questions, solutions, and suggestions to whatever problems may be raised. Therefore, the meeting should be *their* meeting at which time *they* help to resolve the issues.

Beyond these general considerations, if the size of the group warrants it, it may be best to hold grade-level meetings. The nature of the child, the nature of the problems, the suitability of experiences, the basis of method, and all other considerations are best clarified in terms of certain developmental levels. In this manner, it is possible to keep problems and solutions well defined and to maintain the teachers' interest at a high point. For example, if the size of the teaching corps makes it more convenient, it is wise to hold a meeting for teachers of preschool, kindergarten, and first grade; a separate meeting for teachers of grades two and three; a separate meeting for teachers of fourth, fifth, and sixth grades.

On the other hand, the energies of the supervisor, his time, and the size of the teaching corps may suggest other groupings. Whatever the case, meetings must be *meaningful*.

The possibilities of conferences are tremendous if one considers the fact that there may be but one art supervisor for the entire teaching staff of the school system. Simply as broad suggestions, the following topics gleaned from programs developed by supervisors in the field are here recorded:

1. The meaning of art expression of primary-grade children
2. The art expression of intermediate-grade children
3. How to motivate children for creative expression
4. Evaluation of child growth through art
5. The meaning of a balanced art program in the elementary school
6. Using materials appropriate to the developmental level of elementary children
7. Emotional development as shown by the art work of children
8. Natural correlation of art with other areas of learning
9. Teaching boys and girls to "see"
10. The use of community resources to motivate art expression in the junior high school

The effectiveness of either large or small group meetings may be enhanced in a number of ways. Following are some suggestions: the use of classroom teachers as discussants, provided they have been properly informed; making use of children's work as points for discussion, whether these are the originals or slides of the same; inviting and giving due recognition to questions from the group assembled; presenting a "tentative," concluding statement prepared by someone in the group; finally, making specific reference on how the various points discussed apply to the classroom situation to which the teachers will return the following day.

THE TEACHING DEMONSTRATION

The current point of view, which recognizes the classroom teacher as the art teacher, places an additional responsibility on the art coordinator with regard to the introduction of art activities to children. To be sure, the newer methodology has permeated the teaching of all elementary-school subjects; nevertheless the nature of creative expression, when coupled to the need for a more complete understanding of the child, does present added problems for the elementary teacher. To dispel fears and doubts about her ability to "teach" art, to give her tangible evidence

that theory and practice in art education are not inconsistent with best practices in other areas of education, and to add status to the newer role of the art coördinator, demonstration teaching is desirable and, in many instances, necessary.

The coördinator who has become acquainted with the children, who knows the overall philosophy of the school system, who has made clear to the teachers her point of view in art education, should welcome the opportunity of working with children. This is best done in the natural or usual surroundings in which children normally work. Regardless of the physical situation, good or bad as it may be, here is the opportunity to work with children in the presence of the classroom teacher who spends the entire day in the same situation and with the same boys and girls.

The purposes of demonstration teaching may be many: simply to maintain contact with children, to develop a degree of professional camaraderie with teachers, to drive home an educational technic such as good stimulation or proper handling of materials, or to demonstrate the art of questioning as a vehicle for individualized expression. Independently of the major purposes, the teaching demonstration should be so prepared as to exemplify good teaching, sound method, and proper handling of the mechanical aspects of teaching. A discussion with the classroom teacher following the demonstration should be, as occasion demands, an evaluation of what occurred. Honesty and candor are among the most important characteristics of those who would lead others.

Demonstration teaching should be positive in spirit. Specifically, it should never suggest to Miss X that since she is weak, the coördinator will "show" her how it ought to be done. Caution in the selection of the grade to be taught, and therefore the teacher for whom the coördinator will demonstrate, is of major importance. Has the teacher asked for a demonstration? Is the time a suitable one for the coördinator to break into the routine of a classroom? Is the teacher receptive to the idea? These are but a few of many questions that might be asked before launching on demonstration teaching.

There is another type of teaching for demonstration which, if well implemented, may have a wholesome effect. The coördinator of a medium-sized eastern city has succeeded in convincing principals that a building demonstration will save time, help teachers, and ensure that

all schools are adequately covered. The nonteaching employees of the school are made available for a 45-minute period to walk through the halls, enter each classroom, and see that all is well with the pupils while their teachers are gathered in the largest room of the building for a demonstration with children of a specific grade. General reports indicate that this method is effective.

By exercising all necessary cautions, by keeping the situation as normal as possible, and by having a clear purpose, demonstration teaching can become a strong instrument for welding all teachers who teach art into a harmonious group.

THE INDIVIDUAL CONFERENCE

It seems reasonable to restate that teachers, as individuals, differ greatly as to their innate potentialities. They also differ in preparation, outlook on life, and in their philosophy of education. When added up, these differences may at times create problems for the art coördinator. He must recognize them for what they are and decide on how best to help the individuals involved.

Before discussing the "problem" teacher, it is important to realize that personal conferences are not intended to be only correctives. They may, or should often, be in the nature of complimentary contacts with those teachers who seem to do a superior piece of work. It is also conceivable that through contact with the good teacher a leadership group may be identified. This is the group of persons on whom the coördinator may rely for support and guidance. Let it suffice to say, then, that while the purpose of the personal conference is usually calculated to help the teacher, it is quite possible that its purposes may be to receive help, to extend praise, to gain professional understanding, and to establish rapport.

However, the time element being very significant, the personal conference must be reserved for specific and significant reasons. The success of the personal conference will hinge on several factors: proper timing, proper approach, purposefulness, brevity, and objectivity.

Merely to pass by and exchange greetings should hardly be construed as having had a professional conference with a classroom teacher. The person to be visited should know in advance that the coördinator desires a conference; conversely, the coördinator should be informed in

advance that a classroom teacher is desirous to have a conference. Many coördinators have designated a certain day, part of a day, or days for these personal contacts. This seems to be a fair arrangement; however, it need not preclude emergency calls from or to classroom teachers.

The object of the conference should be very clear. It would seem unfair to both parties to launch on a conversation dealing with a subject on which little thinking has been done. A purposeless visit not only consumes valuable time but is likely to result in an irksome situation because of emotional unpreparedness. A simple note will at most times suffice. The following form was designed for this purpose by a coördinator; it seems to fill the need and it is here reproduced as a suggestion.

SCHOOL DISTRICT OF HOMELAND	
My dear M _____:	
Is it convenient for you to have me come to visit you for a conference on _____ at _____ to discuss _____?	
Date: _____	
Please reply	J. W. Brown Art Coördinator

Proper approach implies many things. The coördinator and the teacher are professionally educated persons; therefore, the plane of the conference should be professional. Kindness, deference, and directness would seem to be essential in such meetings. The purpose of the coördinator should always be to help. The purpose of the teacher should be to receive such help and to clarify her problems. At times the discussion may be of broader scope; that is, it may deal with problems of evaluation, or with the gifted child or the subnormal individual in the class; in such instances the coördinator should be prepared to guide the teacher quite directly, although in terms that are general enough to allow the teacher the measure of freedom necessary to handle the situation.

Objectivity means that the coördinator and the teacher will discuss pertinent matters. Unwittingly, the purpose of a conference may be nullified by injecting into it totally irrelevant matters or prejudiced points

of view. It may be wise for teachers and coördinators upon entering an office or classroom to ask themselves, and immediately to answer, the question: "What is my business here and now?" and then proceed to attend to it courteously, but directly.

Brevity, it is said, is the soul of wit. It is much more than wit in the lives of busy people such as teachers and coördinators. There is no implication in this statement to the effect that the parties concerned must hurry, scratch the surface of the problem, or rudely dispose of matters. The intent is that valuable time should be used with profit. If one conference does not settle the problems, then an additional appointment should be made, rather than upset a time schedule which may affect the personal life of the teacher, that of the coördinator, and perhaps involve children.

It cannot be stated too strongly that the personal conference is to be considered a two-way vehicle. The coördinator must keep in mind that human values are far more desirable than responses based on what is presumably expected by authority. The relation between teacher and coördinator and the manner of eliciting mutual respect have direct and lasting effects on the relationships between teachers and children.

THE WORKSHOP

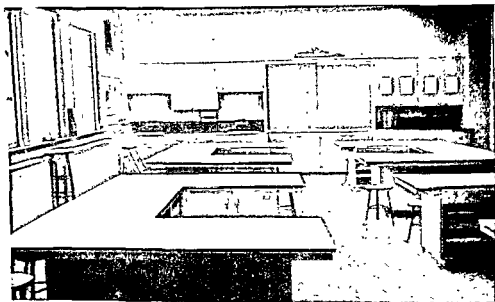
Within the last decade the workshop, as an instrument for the improvement of teachers and teaching, has been perfected.

The meaning of the term *workshop* may be clarified if it is understood as a socialized, problem-solving educational experience, coöperatively organized and democratically conducted. It differs considerably from the formal classroom practices of colleges and universities in that it is relaxed, personalized, free, and broad in scope. Leaders, resource persons, consultants, and workers meet together to solve problems that are well defined by each participant. The outcomes are personal to the extent that each will receive in proportion to what he contributes. Characteristic of well-conducted workshops are the practices of sharing points of view, of examining data, of submitting ideas to group analysis, of comparing results, and of reaching conclusions cooperatively.

In art education a variety of procedures have been developed to give art workshops a special meaning and a realistic value. In the strictest educational sense, any group discussion or series of them, conducted in

the spirit just described and dealing with major problems in art education, could and should result in an effective workshop. It should clarify meanings, point up directions, suggest ways, and in general broaden the horizons of the participants. However, discussion, examination, analysis, and conclusions reached by the group through the use not only of the word but of children's work, of pertinent visual or other sensory aids, would seem to be justified as a type of workshop for teachers of art.

Another version presupposes two phases: discussion and activity. Activity in this instance implies manipulation of art materials, use of



FURNITURE for art rooms must be adaptable to a variety of purposes. It is the responsibility of the coordinator to see that the working conditions are adequate, especially in junior and senior high schools (public schools, Toronto, Canada; Howard Dierlan, Supervisor and Designer).

technics, experimentation in design, and all else that may be involved in the creation of art in any form chosen by individual workers. Discussion may precede activity, but on the other hand it may follow it. In the latter case discussion serves as evaluation of the results, or as clarification of educational implications, grade placement, educational value, and significant aspects of creative activity. This type of workshop is extremely valuable for classroom teachers since it does not confine itself to the word, nor does it limit itself to the art object.

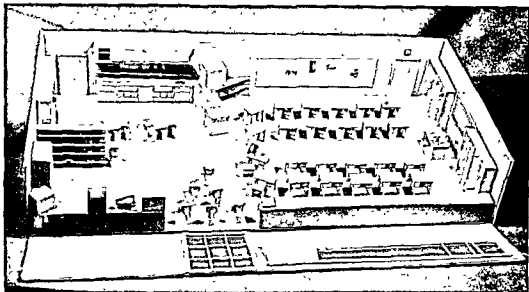
But art expression is in itself the most eloquent and the clearest way to say: "This is what I mean," or "Compare this child's work to the other child's work," or "Notice the unhampered freedom in this work as contrasted to the rigidity of that," and so on. It would seem, therefore, that one of the most potent allies the coordinator may rely upon is children's work. These forms of expression lend themselves perfectly for comparison and for discussion, for pointing up similarities, differences, tendencies, modes of working, and whatever else is pertinent or important at the time.

Organized exhibitions of children's work at all levels, from all the schools within the system, representing as many children as space permits, and showing a variety of modes of expression, may prove to be a superior means toward the improvement of art instruction in the classroom. Exhibitions in general have been discussed in Chapter 6; therefore, in this instance the concern will be with those aspects that make exhibitions especially valuable in the improvement of teaching. Often, in connection with exhibitions, children have been asked to come and demonstrate, unaided and completely free.

It has become standard practice in a number of school systems to set apart a school building⁴ or a large room in a building, adequately equipped for the purpose and centrally located, as an exhibition center. Here parents, teachers, and children may come at any time to study or just enjoy the creative efforts of boys and girls.

In order that these exhibitions may be effective as stimulants for teachers, certain conditions should obtain. They must be properly labeled as to grade and age level; they should incorporate brief but clear statements with regard to what each group of work shows with reference to mode of expression, type of experience that motivated it, use of medium, levels and types of growth evident in the work, and brief statements on the purpose of each form of art expression in relation to the child. Some items that this type of exhibition should avoid are these: name of the child artist, name of the teacher, name of the school, and any other data that may elicit unfair and unwarranted comparisons, or that may

⁴Scranton, Pennsylvania, has used this method for over a decade. Williamsport, Pennsylvania, is planning to establish such a center at this writing.



THE ART LABORATORY usually serves several purposes. Provisions must be made for activities in drawing, painting, and the crafts. Exhibition space and ample storage facilities are essential features that the coordinator will want to incorporate in specifications (designed by Student in art education, State Teachers College, Kutztown, Pa.).

set up unnecessary competition, false pride, or unwarranted adult criticisms.

When the exhibition is installed the coordinator may inform teachers that the system-wide exhibit is now ready; that it may be profitable for them to study it, and to send him comments, questions, or suggestions for future improvements. It may also be possible to schedule children and teachers of certain grade levels to visit the exhibition and to give them a "gallery talk," to answer questions, and to receive comments. Another approach might be to have a general gallery talk for teachers only, or for teachers and parents, by a competent person in the field of art education but from outside the system concerned. Such a person could be completely impersonal, objective, and constructive. Much good may be thus accomplished.

Exchange exhibitions of children's work, exhibitions circulated by colleges and universities, or those made available by art-education associations and by museums may be used very effectively by the coordinator to inspire his teachers, solidify his position, and ultimately to improve the entire art program.

534 THE CLINIC

Another most effective means of improving teaching performance and of establishing a desirable philosophy of art education on a system-wide scale is to hold clinics in which the work of children is evaluated objectively for the benefit of teachers. This method of evaluation will work best when organized on a grade-level plane so that the characteristics and expectancies in the growth of the children concerned may help establish reasonable bases for comparisons and contrasts.

The participants in the clinic are the teachers themselves. Each knows the individual child, his personality, his abilities, his peculiarities, his home background, and the many other facets that affect growth and development. The teachers also know under what conditions the work was done, what stimulations were used, what reactions were evident, what difficulties were encountered, and what successes were achieved. This technic of appraisal is soon learned, and the questions and answers that are certain to ensue will benefit each of the participants.

A number of cautions should guide the conduct of the clinic: respect for the child, respect for his background, and respect for the teacher under whom the work was done. In other terms, objectivity and an impersonal attitude are essential. A further caution to bear in mind in this connection, as well as in all methods of appraisal, is that *soothsaying* is not to be confused with *evaluation*. There has developed a tendency in the field to read in the work of children much that is without basis in fact. The true interpreter of a work of art is the artist himself. Outsiders, at best, may gain a little insight into the creative mode of a child. However, in each work there are sufficient visual evidences to guide the teacher in the unemotional appraisal of the way a child is growing. Such things as freedom or restraint, movement or lack of it, precision or buoyant disregard for it, dullness or brilliancy of color, realistic or expressionistic interpretation of subject, and other similar qualities are indexes that point to the direction of growth. It is only when the young artist has exhibited certain characteristics over a sufficiently long period of time that the teacher may make deductions, and these only on a general basis. Therefore, with due caution, the clinic may furnish clues on how and why children express themselves as they do. From the evidences, those who guide them may use the clues to advance creative development.

Another aspect of the clinic may be to focus attention on the desirable qualities shown by children's work. This may be done by the coördinator for the benefit of classroom teachers, or by teachers themselves within a building unit. The plan is easily implemented when a group of teachers agree to study the work of the children under their care and to exchange ideas on how the work was accomplished. The group evaluates the art of "nameless" young artists. What does the particular piece show? It may show vitality, freedom, imaginative interpretation, deliberateness, mastery of medium, sense of organization, inventiveness, restraint, delicacy, boldness, rhythmic quality, static quality, and other revealing characteristics. These characteristics will help teachers recognize the same tendencies in their own classes; even more significantly, they will point out how teachers may guide children in their further art experiences. In addition, it may be possible to ascertain to what degree the qualities in a child's work are indicative of his growth along other lines. Thus this form of appraisal serves a threefold purpose; it may tell the teacher how effectively she is working with children; it may be a diagnosis of her pupils' natural direction of growth, which the teacher may wish to nurture; and lastly, it may serve as stimulation to the clinicians to the extent that they may recognize their own need for improvement as teachers.

THE SUPERVISOR AS ADMINISTRATOR

STAFF RELATIONSHIPS

The art coördinator is one of a group of specially prepared personnel who, in addition to experience, has demonstrated leadership and possesses highly desirable personality characteristics which fits him for the responsibility of developing a field of education outside the traditional elementary or secondary area. In larger systems the last two named fields also employ supervisory personnel. In common with all other specially prepared individuals the art coördinator is a link in the administrative chain. He receives as well as gives support to his associates; exchanges ideas with them; shares in the overall planning of the district's program; assumes direct responsibility for those phases that involve art. Otherwise, he contributes to the formulation of general policies and

plans that ultimately affect the entire system, but more particularly the teaching-learning situation in the classroom.

In these varied connections, he must work harmoniously with all his associates in matters of finances, research, the improvement of instruction, school-plant problems, selection and procurement of supplies and equipment, public relations, and many other activities calculated to support the general philosophy of the district to the best advantage of the children.

It is quite obvious that such large school systems as New York, Chicago, Philadelphia, Los Angeles, and others have developed complicated systems in which district superintendents and directors of divisions of instruction and administration precede, in the line of responsibility and authority, *subject-matter directors in art, music, home economics, and others.*

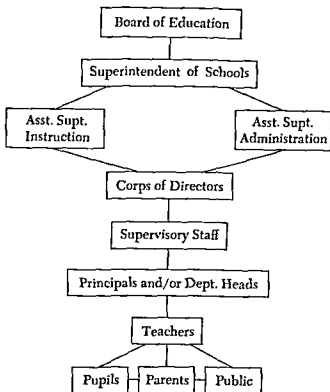
Medium-sized school systems, such as Baltimore, Pittsburgh, Kansas City, Denver, Milwaukee, and others of similar size, operate on a slightly less complex pattern; therefore, the line of responsibility and authority is briefer, or more direct, for personnel such as the art director. For practical purposes, it may be worth while to focus attention to less cumbersome systems, particularly to those that may be termed small school systems.

As indicated at the beginning of this chapter, the position of director or supervisor of art education assumes varied interpretations and, therefore, varied duties, varied authority, and varied relationships, depending on the size of the school system and the structure of the organization necessary under the circumstances.

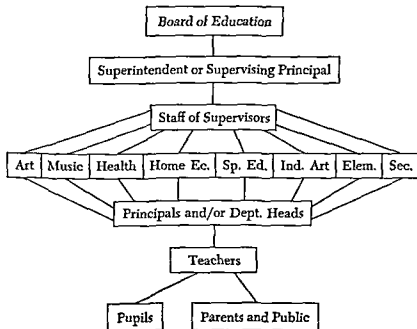
The diagrams on page 537 show possible staff relationships in (A) medium-sized and (B) small school systems. A study of them should, at very least, shed light on the relative line position of the art director or supervisor and thus suggest a plausible sphere of responsibility as well as of opportunity for the continuous improvement of the art program.

The diagrams on page 538 are intended to show staff relationships and responsibilities as they operate in practice, and as they originate from the art supervisor or coordinator in (C) medium-sized and (D) small school systems. Here again, it should be clear that variations can and do exist in these relationships, depending on a number of local

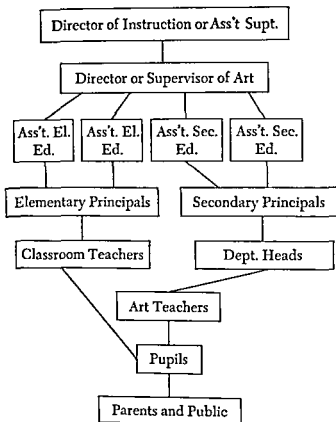
A. GENERAL ORGANIZATION AND POSSIBLE STAFF RELATIONSHIPS IN MEDIUM-SIZED SCHOOL SYSTEMS



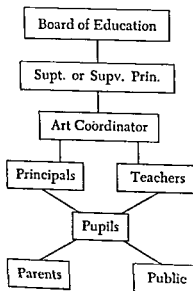
B. GENERAL ORGANIZATION AND POSSIBLE STAFF RELATIONSHIPS IN SMALL SCHOOL SYSTEMS



C. ORGANIZATION AND STAFF RELATIONSHIPS IN MEDIUM-SIZED SCHOOL SYSTEMS



D. ART CONSULTANT'S RELATIONSHIPS IN SMALL SCHOOL SYSTEMS



factors. The diagrams will only furnish a basis for the general understanding of the possibilities inherent in the position.

THE HUMAN EQUATION

Thus far only the mechanical relationships have been pointed out. Much more importance should be attached to those human qualities that truly spell the success or failure of the chief art administrator. The best plans, the soundest educational schemes, the most meticulous attention to theory and philosophy, will not guarantee that the program in art education will grow and that the pupils will be the beneficiaries. On the contrary, much attention to mechanics and little regard for the human equations involved in the work may be detrimental. The major purpose for which supervision and coordination are intended are these: the integration, the establishment of harmonious relationships, and the stabilization through art not only of pupils but of teachers as well.

With this caution properly underscored, it is possible to focus attention on those human qualities that may help to ensure the success of the program of coordination. Among the important qualifications of the right supervisor are these:

1. The ability to see the school program as a whole
2. The establishment of rapport with associates
3. Loyalty to associates and to those in chief positions of responsibility
4. Willingness to grow in service
5. Knowledge and practice of the dynamics of group action
6. A sense of efficiency
7. A feeling for democratic leadership

Brief elaborations of these seven cardinal qualifications may further clarify the magnitude and the worth of supervision.

The School Program as a Whole

It is important to realize that although the chief business of the art division is to promote and advance art as a developmental aspect of the education of all children, it is not its only function. In working with other staff members, there may arise innumerable occasions when the particular interests of art education must dove-tail, contribute to, even be subordinated to, the larger ideas under consideration. Again, under the same circumstances, it may be quite proper, but without overdoing the

point, to indicate where art can make the most significant contribution to the total program.

Time allocation, coordination, budgetary provisions, public relations activities and other over-all policies are matters on which staff agreement is essential. The art coordinator who always insists on his point of view, who is always right, who is always "different," will soon find himself isolated. Isolation, in the sense implied in this connection, is the most detrimental single factor to the proper development of an art program. Contrary-wise it is the ability to work for the best interest of the entire school program that will redound to the best growth of art education, and consequently of the pupils.

Rapport

The logical corollary to what has been said above is proper understanding of rapport. Rapport means simply that the art supervisor is able to sense that his associates also have a task to perform, that they are anxious to do a professional piece of work, that they are well qualified for their assignment, and that they are individuals who also have feelings, ideas, strengths, and weaknesses, even as the art supervisor himself. In other words, rapport means a recognition of common ground. This implies that personal, social, and professional relationships should be at the finest level. An attitude that bespeaks friendship, cooperative spirit, mutual respect, and helpfulness is a human quality worth cultivating at all times. Informality consistent with the occasion, consultation on professional problems, and exchange of ideas will establish the type of human relations essential for the success of any team. Many art programs owe their expansion and success to the friendly attitude and eventual understanding of art education by those associates who work in the elementary and secondary fields. Unless the art consultant is personally able to establish successful human relations, the art program may not be eliminated but it will surely suffer.

Loyalty to Associates and Superiors

As a member of an educational team that is trained to see the whole problem of education, and as one who has been able to establish rapport among associates and superiors, the art coordinator needs one

more ingredient to achieve complete group integration—loyalty to associates. Loyalty does not countenance gossip, open or *sub rosa* antagonism to a person or to an idea. Nor does it countenance habitual belittling of the point of view of associates or superiors. On the positive side, loyalty implies that at the proper time and place any disagreement, misunderstanding, erroneous report, or anything detrimental to anyone is openly, frankly, and objectively discussed and thereafter dismissed as a closed matter. Loyalty also implies that one will not withhold useful and positive information, ideas, or experiences that may improve the operation of any part of the program. Implicit in loyalty is also the possibility of unobtrusively encouraging and praising the accomplishments of any member of the staff. Finally, loyalty means understanding. Understanding of the burden of responsibility that an associate or superior may carry, and even understanding of certain human traits of which no being is wholly exempt. Loyalty is central to ethical conduct.

The Will to Grow

One of the most dangerous adversaries of personal development and of the development of the art program is the inability or the unwillingness of the art supervisor to realize that there is no end to professional growth. When one has achieved the chief position in the art-education scale of a school system, the responsibility of keeping abreast of new points of view, of recent literature, and of experimental studies, increases with each passing year. This is particularly true as one become acquainted with the mechanics of the position. It is important, at intervals, to refresh oneself, to look back as well as forward in order to gain or regain educational perspective.

Membership, attendance, and participation in the activities of professional art organizations as well as in those devoted to the broad aspects of education are imperatives. Occasional writing, the pursuit of some phase of art production, and participation in research are some ways of keeping mentally and professionally alert. If the consultant is to guide the work of others, it is necessary for him to grow in professional stature. Only thus will he take his proper place among his associates, gain and keep their respect, and be able to make significant contributions to education in his community.

542 Knowledge and Practice of Group Dynamics

The administrative staff meeting is an experience in democratic school control and an example of group action. If the supervisor of art expects loyalty, fair play, coöperation, and understanding from classroom teachers and from other art teachers who work under his leadership, it is fair to assume that in matters of policy and program determination he should give evidence of the same disposition. It has been pointed out that loyalty is a very significant quality; the stress at this point is on democratic procedures. Whatever the problem may be, it is best solved if a thorough understanding of the issues is achieved through debate, sharing of ideas, comparisons of experiences, and other means of group discussion. Goals and values are effective only in so far as they gain acceptance by those who are concerned. Group agreements having been reached, the goals and values are implemented for action. To be more specific, if the policy of a school system is accepted by the corps of supervisory personnel, obviously it would be professional heresy for the art coördinator to deviate from it or to completely disregard it. It is because of such slights that professional relationships are strained, sometimes to the detriment of the art supervisor as a person, and invariably to the detriment of the pupils in the classroom.

Compromise, give-and-take, and other democratic means of adjusting to general situations are not only plausible, but with due regard for others and with proper understanding, will solve problems peculiar to any area of education. But such solutions must always be found within the sphere of the democratic process and not on personal authority.

Democratic Leadership

To do one's work well, to maintain wholesome personal relationships, and to remain within the bounds of professional ethics is a plausible position to assume. However, progress in education as well as in other fields of endeavor involves much more. Leadership qualities that are not used, eventually atrophy. The chief school officer of the system not only welcomes but actually needs, from time to time, suggestions and feasible plans for the improvement of teaching, learning, public relations, business, and administrative procedures. There is no intimation in this statement that members of the supervisory corps should undertake to do the work of the superintendent or of the supervising principal. The intent is,

rather, that when ideas and suggestions are solicited, those who have them should not withhold them. The further meaning is that whenever help is needed to implement ideas that come from sources other than one's own, it is a mark of leadership to offer assistance for possible solutions.

Of even greater importance is the willingness to undertake unsolicited educational experiments and to share the findings with the entire system. Such experimentation need not be of a revolutionary or dramatic nature. In any school system, large or small, whatever will facilitate learning and teaching is of value. Therefore, the art coordinator who initiates plans to find ways and means of accomplishing a task more efficiently, more adequately, with greater profit to pupils, teachers, or administrators, will have made a significant contribution.

Willingness to do more than the minimum, ability to organize, humble trail blazing, sensible management of resources, and the improvement of other professional services are marks of leadership. Such leadership usually has its own rewards. But often it is recognized by associates, by teachers in the classroom, and by those in chief positions of responsibility. To the extent that the art coordinator is a true leader, to that extent will the art program flourish and the personality of the consultant grow.

The Sense of Efficiency

A school system, be it small or large, is in a sense a business organization. Usually, taxpayers' money is being expended in order that children and youth within that system may be given the best education possible. The supervisory staff, under the direction of the chief school officer, are the administrators of the business of education. It follows that a measure of efficiency is expected of them.

Budgets, allocations, distribution of materials and supplies, and the selection and purchase of equipment, textbooks, and auxiliary teaching aids constitute the principal items involved in this function. There are time schedules to be observed if the business aspects of education are to be properly expedited. Therefore, one of the marks of a good coordinator is to accomplish his share of the work on time, and in proper form. Failure to comply with requests for certain types of information when needed, carelessness in the data themselves or in the manner in which

they are delivered, invariably suggest lack of efficiency. Opinions by associates, classroom teachers, and superiors are thus formed, and unwittingly the art program and the art coordinator are either demeaned or praised.

Promptness, efficiency, accuracy, and common sense are qualities worthy of development by those who would lead.

SECURING SUPPORT FOR ART EDUCATION

One of the chief administrative duties of the art supervisor or coordinator is to secure adequate financial support for an effective program.

While art education has been accepted as an essential in the total school program, it is not uncommon to find that in many systems the financial support given to it is rather scant. On the other hand, there are as many school systems which regard art activities as being so worth while that the expenditures involved in the program are not questioned. Where good conditions prevail it is due largely to two factors: enlightened administration, on one hand, and effective art supervision, on the other. Contrariwise, where poor situations obtain they are the result of uninformed administration and laggard supervision. In the last analysis, the chief school administrator is occupied with overall problems and must rely on the advice and on the leadership of his staff. In substance, the implication is that the responsibility for adequate financial support rests with the person in charge of the art program.

The Budget

A good art program, well conceived, properly staffed, and properly housed, cannot function without adequate materials. Good equipment, and ample auxiliary aids such as slides, prints, films, projection equipment, funds for the rental of exhibits, and whatever else best practices suggest, should be made available. Whether these items are used with teachers or directly by teachers in the classrooms is of little import. What is important is the fact that if they are necessary they should be provided so that they may facilitate art experiences and other learnings.

On the basis of the knowledge that the supervisor has gained in conference with his immediate superiors, from the business officer of the

school district, from past experience, and from the needs expressed by classroom teachers or art teachers, the supervisor should be in a position to determine the financial requirements of the art program.

Studies of per capita costs of various subject fields, with due consideration of their particular needs, may be a basis for the determination of what the art budget should be. Another criterion may be a study of the per capita costs of art programs in comparable communities; lastly, although very important, the educational ideals of the community in

SPECIALIZED EQUIPMENT for pottery, modeling, jewelry, leathercraft, and for working with a variety of materials must be provided if the art program is to be a balanced offering. Proper budgetary allowances must be secured for such equipment (public schools, Reading, Pa.).



which the supervisor works may serve as a gauge as to the extent of the budgetary requests.

The mechanics of preparing general requisitions, purchase forms, inventories, materials distribution sheets, and the like may seem trivial; yet one of the surest ways of receiving needed materials and equipment is to prepare requisitions in acceptable, intelligent, and prescribed manner. The art division will not then find itself without adequate provisions when these are requested by the schools. A tentative form is suggested on page 547. The form is only for study but it may serve for adaptation to local conditions and demands and may be extended for larger needs.

Supplies and Equipment

In the final analysis, it is the business sense of the art coördinator that often determines how much or how little is allocated to the art program. It should be borne in mind that taxation is the source of public-school finances; therefore, economy and efficiency must be considered. However, observation of general practices suggest that the over-zealous supervisor, the one who proposes to "save," usually does so to the detriment of the pupil and of the program. With this caution before him, the supervisor should consider the needs of the children, the efficiency of the teacher, and the growth of the program before reaching a conclusion. A recent study by Foster⁵ may be worthy of examination. The recommendations of that study are significant and could well form the basis for the formulation of the departmental budget. Art supply concerns often make available guides for determining the amounts of certain materials to be ordered for each child. These may be examined with profit, but they should not become the sole criteria for determining amounts or types of materials necessary.

In summary it must be reaffirmed that art expression requires certain material vehicles, certain tools, and certain conditions. Unless adequately provided for, art expression cannot function properly and will, in consequence, be limited in scope and sterile in effect.

⁵ Elizabeth J. Foster, *Basic Costs per Pupil for an Effective Art Program in Grades One to Six*, doctoral thesis, Indiana University, 1952, also published by Related Arts Service, New York, N.Y.

aids, and special equipment for teaching and learning in a variety of subjects are the features incorporated in new school buildings.

The Self-Contained Classroom

Self-contained classrooms in elementary schools have emerged as partial solutions to several educational problems, chief among them integrated learning.

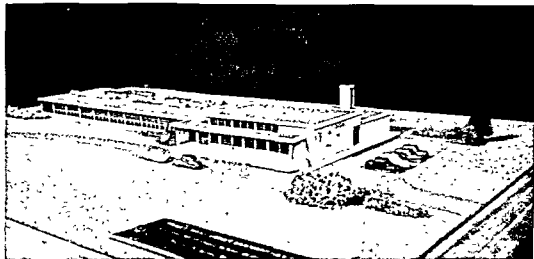
Because of the expansion of art as a developmental activity and as an integrating medium, and because the newer thinking makes the classroom teacher a participator in art education, the self-contained classroom, oftener than not, is the art laboratory. Therefore, its appointments, equipment, and general atmosphere become a part of the concern of the art coordinator in common with classroom teachers and other special-fields coordinators.

It follows also that the art coordinator has a definite responsibility in the planning of new schools and in the revamping of old ones. The simplest way of pointing out the essential minimum features that should be present in the self-contained classroom may be to ask a number of questions. Is the room ample? Is the furniture of proper size; is it movable? Is the room well lighted? Is running water available in the room? Has accessible and adequate storage space been provided for brushes, paints, crayons, and other art materials and equipment? Is there sufficient display space?

If the philosophy of integrated learning is not to be impeded, and if the self-contained classroom idea is to be effective, then the conditions suggested by the questions above should prevail.

The Art Center

The art-center idea has been implemented in some schools. The intention in such situations is that a room especially adapted for work in arts and crafts is made available to all teachers and pupils on a scheduled basis. The center, however, is also available for special group activities, such as the painting of scenery for a play, the painting of murals for the hall, and other extracurricular art services. Where that philosophy prevails, the center is used as the room where specific art instruction is given by a "special" art teacher on a scheduled basis. In such cases the children from various grades report to the art teacher. The merits of this



ELEMENTARY SCHOOLS designed along modern lines to meet modern needs should not omit proper facilities for an adequate art program (Penn's Creek Elementary School, Snyder County, Pa.).

arrangement can only be judged in the light of the educational philosophy of the local school system.

The present concern must necessarily consider the location and equipment of such a center. If it is to serve children and if it is to be the hub of special activities, its location should be on the first floor of the building. That location will facilitate the receiving of materials and equipment, and incidentally make the center a public-relations feature. With regard to facilities, the minimum items enumerated in connection with the self-contained classroom should be available, but on an ampler scale, since all the children will have their major art experiences in it.

The Secondary-School Studio

Secondary-school studios assume a more specialized role (see Chapters 9, 10) because art activities have also taken on a more mature function. Therefore, location and equipment call for serious consideration. Is the studio to be an all-purpose art laboratory? Is it to be a crafts studio? Is it to be a laboratory for painting and graphic experiences only? How many pupils will it accommodate?

Most secondary schools in average-sized school districts require a combination art laboratory in which arts and crafts may be experienced in reasonably spacious surroundings and with ample equipment. Such crafts as modeling, pottery, jewelry, leathercraft, theater craft, and work in wood and combined materials require running water, craft benches,

electrical and gas outlets, hand tools, light power tools, potter's wheels, wedging blocks, casting boxes, and, of course, the many small tools for use in specialized crafts. Obviously, there is need for clay bins, ample storage and exhibition space, and either easels or drawing tables, or both. A reasonably comprehensive study of this problem has just been made in New York State.⁶ It may be worthy of consideration.

Usually, in the combination arts and crafts laboratory the two sections are separated for convenience, to isolate the necessary noise that accompanies working with materials and tools, and to keep tools where they will be handiest for use. Especially in situations where only one teacher is in charge of the program, this seems an excellent solution. In addition, there are certain unitary advantages which are not always realized. For instance, a student creates a design, then with some guidance is able to carry it through to the finished product. As an experience this is educationally sound and should be encouraged.

In schools where two teachers are employed and two studios are available, it is possible to have one room equipped for the crafts and the other for graphic activities. This condition may create the problem of determining which teacher should teach one and which the other. However, in staffing such a school it is often possible to eliminate the problem by the wise selection of teachers on the basis of their major interest, aptitude, and experience. It may also be possible, by common agreement, to rotate teachers from one semester to another or from year to year.

In large schools where a number of teachers of art are employed, it is possible to offer specialized courses. The departmental organization in such schools solves the question of diversification quite effectively. Matters of equipment, tools, and other physical features do not present insurmountable problems if administrators and public feel that good use is made of these items.

From the foregoing it becomes rather apparent that, in a very real sense, the art coordinator is an administrative assistant to the superintendent or to the supervising principal. In this role, the coordinator must be able to secure the most for art education and at the same time exercise the best business acumen of which he is capable to retain and

⁶ *Planning the Art Room for Secondary Schools*, Albany, University of the State of New York, State Education Department, 1954.

gradually extend the financial support needed to carry out a successful program.

ESTABLISHING GOOD PUBLIC RELATIONS

OPPORTUNITIES ABOUND

In many school systems someone on the superintendent's staff is charged with handling publicity and public relations. In that case, the art supervisor will only need to furnish information to the specially designated person in order to keep the art program before the public.

But in medium-sized school districts and certainly in small ones, the art coördinator must initiate, develop, and carry out his own public-relations program in keeping with the general policy of the district.

Why is a good public relations program important? The answer is probably made clearer by listing those purposes that a coördinator needs to achieve with a public composed of children, teachers, parents, and other taxpayers. These seem to be some principal items:

1. *To inform* parents and public about the purposes of art education.
2. *To create* interests on the part of parents and public in what their children are learning and how they are developing through art education.
3. *To develop* public taste and appreciation by familiarizing laymen with the varied activities of the program.
4. *To secure* public support for art education by presenting tangible evidences of what public investment is achieving.
5. *To expand* the sphere of art education by eliciting public favor for art in adult education and other forms of special education.
6. *To encourage* teachers and pupils by giving public recognition to their art achievements.

NEWSPAPER PUBLICITY

In order to accomplish the purposes listed, the coördinator has a vast number of resources at his command. He knows what is going on in various schools, and from this knowledge he may select what seems newsworthy at the time. He is informed on special school events in which art plays a prominent role and may choose to publicize it. He knows how well the students have done in the regional or national scholastic exhibition and may wish to feature the boys and girls who gained recognition. One of the teachers in the art department has distinguished

occasion but are impressed by a new realization of the opportunities their children have, and gain an insight in the pleasure and the value of the experiences offered by the schools of today. Often such beginnings have given rise to public demand for adult classes in arts and crafts.

SUMMARY

The general development of the art program in any community is largely dependent on the vision of the person in charge. The special art teacher, the art supervisor, the art coördinator, or the art consultant, whichever term is used, must understand his work as implying leadership, coöperation, broad vision, objectivity, and coördination.

The effective art coördinator should be familiar with the needs of the specially prepared as well as of the general classroom teachers. These needs differ according to the teaching pattern adopted for the art program. The specially prepared person who is an itinerant, helping teacher will need the coöperation and the good will of all classroom teachers. The coördinator or the consultant in larger systems not only needs coöperation, but he must sense the overall problems, sometimes transmit these to his staff, and, through them, attempt solutions on a democratic basis. At the same time, he will stimulate growth in service.

Above all else, it is of crucial importance that the person in charge of the art program think of himself as an engineer in human relations. Human relations begin with the teachers in the classroom. The teacher as a person, the understanding on the part of the teacher of the basic beliefs of art education, his personal growth through in-service training, and finally the sincere friendship that makes for rapport, are the essentials that spell success for the coördinator.

But rapport and friendship must be supported by practical and helpful aid in what is needed by special art teachers as well as by general classroom teachers. The coördinator should be familiar with those educational technics that have proven effective in other fields: the informational bulletin, the group conference, the teaching demonstration, the personal conference, the workshop, the clinic, the exhibition, the jury system of evaluation, and whatever other technics will be helpful to improve teachers and teaching.

The work of the coördinator, however, does not end with problems of

human relations and the improvement of instruction. Indeed, his energy and time will often have to be shared with administrative responsibilities. In a reasonably sized school system, there will be good staff relationships to be developed and overall curriculum problems to be clarified above and beyond the art program. To do this effectively, the art coordinator must keep in mind certain ethical principles, such as loyalty to associates and superiors, respect for the personality and point of view of others, and a strong belief in democratic group action. But the coordinator also needs to assert his own personal leadership, and to accomplish this he must be willing to share, to do more than required, to do research, and to offer the findings to the group. A sense of efficiency is also essential to his success. Promptness, accuracy, and a sense of the value of time are the ingredients.

As an assistant in administration, the art consultant must secure maximum respect and support for art education. Sound business sense, as well as *objective evidence*, will help in this situation. Not least of his duties is to secure proper and adequate materials and physical means within which the art program may flourish. In attempting to implement the program's physical aspects the coordinator must keep in mind teachers, children, and the aims of the field. The elementary program, being basic, will need proper facilities; the secondary program being specialized in so far as teachers and process are concerned, the coordinator needs to be conversant with materials, tools, and equipment suited to art development at this level.

Finally, the coordinator, within the limitations of the policy effective in the school district, is responsible for the public relations and publicity of the art division. Newspapers, public lectures, demonstrations, exhibitions, and parent participation are some means at his disposal. The task of supervision is indeed for those who possess *super vision*.

For Discussion and Activity

1. Distinguish between the several existing types of supervisory positions and relate them to the kinds of school situation which they exemplify.
2. Make a survey of the county or parish in which you live in an attempt to determine the type of art service rendered by art personnel. Do existing patterns offer an effective type of art coordination to the communities they serve?

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1. Distinguish between the several existing types of supervisory positions and relate them to the kinds of school situation which they exemplify.
2. Make a survey of the county or parish in which you live in an attempt to determine the type of art service rendered by art personnel. Do existing patterns offer an effective type of art coordination to the communities they serve?

3. Organize a panel for the discussion of the broader implications of supervision. Secure a coördinator and a consultant from among the in-service art people of the nearby area.
4. Assuming that you are a coördinator, develop an outline of your activities for the year.
5. What is the place of the art teacher and of general classroom teachers in a scheme of supervision? Discuss their role, their activities, their professional importance.
6. Prepare a brief check list on the duties of a coördinator, on what he must consider basic to his philosophy, and on his various capacities in relation to the total program. After having secured the benefit of the criticisms of your group on the check list, send it to a selected number of supervisors in the field to elicit their reactions. Discuss the reactions with your group.
7. Indicate the advantages and the disadvantages of the supervisory technics discussed on page 522.
8. What are some of the characteristics of a good supervisor with respect to his administrative role? Select the characteristic you consider most important and present the argument for your selection.
9. Make a layout of what you consider an efficient self-contained classroom with special reference to art activities. Do the same for the art room of a junior high school, but in this instance determine location of special furniture and equipment.
10. Discuss the public-relations activities of the art consultant and indicate the effectiveness of each activity in relation to the group each hopes to reach.

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SUPERVISION AND THE CURRICULUM

. . . the value of a curriculum or any segment of it lies not in itself but in its service to the learner. What may be functional for one may not be for another; what may be functional at one time may not be at another; and what may be functional in one location may not be in another. Providing an effective program then becomes a matter of properly matching two variables, the curriculum and the learner.

Harold Spears,
*Improving the Supervision
of Instruction*

A MAJOR CONCERN

IT HAS BEEN INFERRED THAT, REGARDLESS OF THE TERMINOLOGY EMPLOYED in a school system and the complexity of its administrative organization, the person in charge of the art program is responsible for its total development. Of all the duties of a coordinator, his chief concern is the curriculum. This educational function will involve, first of all, the establishment of an overall philosophy, the selection of principal aims for the entire system, and the specific objectives for level subdivisions. Eventually, the task will be to organize these elements into syllabuses or guides for each division: elementary school, junior high school, senior high school, and perhaps even the junior college and adult education.

The great significance of this function is inferred in the questions

that follow. How can the responsibility be discharged so that the efforts involved in it may yield maximum understanding on the part of all administrators and teachers? What procedures should be employed with respect to the human relations that are sure to play a part? What are some of the problems of production? How effective will it be for pupil growth? These and other pertinent matters are considered in this chapter.

DEFINING THE ART CURRICULUM

The very mention of the word curriculum in connection with art education is likely to raise eyebrows as well as questions. Somehow the term has acquired the meaning of inflexibility. To many teachers and supervisors it has come to mean rigidly set-down requirements to be met, to others it infers a static outline, and to some it suggests dictated syllabuses to be slavishly followed week by week and year after year. The art curriculum is none of these, or it should not be.

The main source of misinterpretation of the term probably stems from traditional practices. Or it may be a lack of understanding of the basic philosophy of art education prevalent today. The art curriculum, if designed with proper appreciation of the contemporary point of view, will simply be an elaboration of the belief that the purpose of art experience in the total pattern of education is to contribute to growth and development. When the full meaning of growth and development is understood and accepted as valid, there should be little difficulty in visualizing the art curriculum. It would then be an interpretation of the broad concepts of art education in terms of experiences, activities, skills, knowledges, and appreciations which together contribute to the achievement of full growth for every child to the limits of his own potentialities.

The curriculum in art education is actually the teacher's compass. It indicates directions; it points toward the goal. At the same time it leads, by the best route, to destination. Perhaps it is this analogy that has given rise to the newer term *curriculum guide*.

A COMMONLY SHARED POINT OF VIEW

Several references have been made to the emergence of the self-contained classroom in the elementary field and to the problems raised by this relatively new development. To those problems must be added others which will confront the art teacher until such time as his talents and

560 preparation are fully utilized in a coordinating capacity rather than as an itinerant teacher.

The issue which comes to focus quite sharply in a consideration of the curriculum deals with the point of view and orientation of the art program. Specifically, how can the coordinator develop a sound, *commonly shared understanding for the conduct of art activities in the elementary classroom?* The greatest strides in art education have been

THE CHILD, his nature, endowment, needs at various levels of growth, and reasonable expectancies in development, are the true basis of the curriculum. Below a child admires her own creation. (1st grade, Kansas City, Mo.).



made at this level; yet it is here that the most difficult curriculum problems exist.

The general classroom teacher is accustomed to definite understandings on the scope of subject matter, on its various phases in relation to difficulty, and on levels of mastery of "fundamentals," let us say in arithmetic or in language. It follows that she will ask: What is subject matter in art expression? What are fundamentals? Is there a sequence? What standards of achievement may be set up? These are questions to which the coördinator or art teacher must give adequate answers if the program in art is to be endorsed and carried out successfully by elementary teachers.

At the secondary-school level, specially prepared teachers of art should already be conversant with the aims of the art program. The problem at this level is of a different nature. Seemingly, understandings should be easily reached, since admittedly there already exists a foundation of philosophy. Nevertheless, the issues of curriculum organization in secondary schools also call for serious consideration. The problems at this level arise from the diversity of preparation of teachers, from deeply rooted personal convictions, from educational inertia, and from contacts, or lack of them, with professional advances in the field. Therefore, at all levels, the coördinator who wishes to work democratically must seek a general agreement of those who will eventually implement the work in the classroom.

In a broad sense, professional aspects of curriculum development in art education do not differ materially from one level to the other. The procedures described hereafter could obtain for both general classroom teachers and special art teachers in junior and senior high schools.

GROUP DYNAMICS AND DEMOCRATIC ORGANIZATION

In the preceding chapter, the values of some aspects of group dynamics were described. Those technics are available to coördinators in the process of achieving a commonly shared point of view. In the present connection it may be repeated that one of the finest ways of ensuring the success of the art program is to work on a democratic, coöperative basis. Curriculum committees should be composed of classroom teachers, special art teachers, secondary and elementary supervisors, and, when-

ever possible, psychologists and guidance personnel. Under the general chairmanship of the art coordinator, these committees should formulate preliminary drafts, revise them as often as needed and practicable, and eventually proceed to design a tentative curriculum guide for those levels for which the committees are responsible.

Such a task cannot and should not be hurried. Due consideration should be given to all points of view. A harmony of opinions, based on best findings, should first be reached, and only then should outlines be drafted. Following group revisions and the eventual acceptance of an outline, it becomes the task of subcommittees to develop details and interpretations.

One of the most satisfactory ways for committees to begin coöperative curriculum planning is to gather and examine professional literature.



COÖPERATIVE CURRICULUM PLANNING, in which all concerned with child development take a part, results in understandings and wholesome relationships. Good teaching and effective learning are natural outcomes of such conditions (Kanahwa County Steering Committee for Art, Center School, Kanahwa County, W. Va.).

Literature on curriculum in general, on the art curriculum in particular, and existing curriculum guides deemed of worth should be made available to all committee members at a *central point*. It will be advantageous to analyze these sources carefully in order to gain direction,

to compare programs, and to reach conclusions with regard to a workable format.¹

These, then, are the mechanics of organization. What seems more significant is how groups or committees arrive at a basic philosophy that will undergird the program to be put into action in the classroom. This is the next concern of the present discussion.

DEVELOPING A CURRICULUM GUIDE

The guide should be the result of coöperative work on the part of those who will administer it. It takes the place of the fixed "course of study" of bygone days. Generally, it is produced in mimeographed or multigraphed form and assembled in a manner that will permit revisions of pages or entire sections to be easily inserted in place of older materials.

Such a document is most effective when widely distributed for use and when it is looked upon as an evolving tool in the hands of teachers. There are instances in which the local administration is in a position to have these interim documents printed; but what matters is that a curriculum guide, if it is to serve its true purpose and intent, must remain flexible, and its contents must always be improving.

Many guides provide space for notations by teachers, consultants, and administrators, either along the margins or at the end of each section or grade. The importance of these notations is paramount because they become valuable as the bases of further refinements.

FOUNDATIONS MUST BE BUILT

The first step in coöperative curriculum planning is to explore the pertinent knowledges and review the objectives of the field. From these there should emerge the essential elements of the philosophy that is to guide the program. There will be differences in points of view and, perhaps, not complete agreement on all details; yet that is part of the democratic way. Differences and points of view should be scrutinized

¹ Most regional art associations and the National Art Education Association have compiled lists of worth-while curriculum guides. These may be made available to local Committees.

and an eventual meeting of the minds should be reached. When this has occurred, the best interests of children will be served and the program will be built with them in mind.

To clarify meanings as well as to furnish an example of how curriculum building might proceed, the beliefs that have been expressed in this text are summarized. The intention is that such a review may serve as a point of reference; it is not suggested that it should be in any way adopted, except in spirit. Its best use may be as a *beginning* in the discussions that usually precede the organization of curriculum outlines or more comprehensive guides.

It will be noted that a basic philosophy with regard to the place and function of art in education is the first consideration. Next in significance is a statement of the specific values of art education to individuals and to the social group. Man and environment in all their connotations are then considered in terms of experiences that are *real* at various levels of maturation. Attention to creative types and personal inclinations as well as other differences among children obviously are to be kept in mind, as well as the necessity for differentiation and balance in the type of activities at all levels of growth. Finally, consideration is given to the suitability of activities to achieve maximum integration for pupils, relations to social living, and development of self-discovery and self-direction through evaluation. These are aspects which need to be understood by all teachers; therefore, they should be reflected in course-of-study guides or other curriculum materials.

THE BASIC PHILOSOPHY

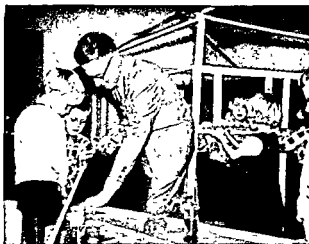
The major concern of curriculum planners is with the philosophy of the program. In the light of the major beliefs presented here, art education must be considered as the birthright of all children and not the few; then it is feasible to lay a foundation for a program designed to evoke from *all* an art expression which is not only suitable to the individual but reflects his social setting. Such a view, obviously, must give primary importance to the development of expression, insights, concepts, appreciations, and outlooks in all pupils. So conceived, art education will not strive for esoteric ends, but for the optimum growth of each child to the extent of his abilities.

In the second place, curriculum planners need to realize that in the

educational process as well as in the social setting, the individual must be considered paramount. Individual differences, tendencies, and gifts must be identified and coped with in order that art education may be fully effective in the development of pupils. The bright and the dull, the typical and the exceptional, the potential artist and the average citizen, are thus given that equality of opportunity which democratic society assures.

Third, a curriculum guide must suggest experiences which will involve all children in the solution of group problems. Whether the problem is the decoration of the primary party tables or the creation of murals for the senior high school, the involvements are there. Individual responsibility to the group, coöperation, sharing of ideas, debating ideas and situations, will not only improve the art output by stimulating insights and reflective thinking but will also teach the ways of democracy. The meaning of freedom, the need for self-imposed limitations on one's own ideas and movements, the reaching of commonly shared points of view, and the achievement of social values and goals are thus encouraged. The curriculum guide needs to make clear to all teachers the inestimable value of group collaboration and its dynamics.

Lastly, the basic philosophy of art education must give meaning to self-expression through practice. The curriculum guide should spell out the significance of freedom in terms of feasible situations within the classroom. For example, when every teacher believes that the concept "tree" can and does vary in its interpretation from one child to another, then the hectographed trees to be filled in will disappear. If self-expression includes freedom of choice in media and techniques, it is conceivable that water color, tempera, or chalks might be used by various pupils. The color effects, the structure, and the shapes that will result



WHEN PARENTS AND CITIZENS are brought together with children and are invited to participate in experiencing art, they become interested not only in the program as a whole but in art itself (parent-child workshop, Livingston, N.J.).

from the concept "tree" will then be seen as being varied, personalized, and differentiated. The example merely indicates that provisions for the exercise of freedom include the thinking of the teacher, the classroom climate, the variety of materials, and the acceptance of individual expression. Such a foundation represents a very fundamental outlook which must be commonly shared. Upon it, a child-concerned curriculum guide may be predicated.

FUNCTIONS OF ART EDUCATION

Next, the curriculum-guide committee should consider the special contributions which art can make to growth and development. Art alone cannot solve all problems of development, but because of its nature it can help measurably in several areas. The goal toward which education strives is the maximum development of each pupil. Yet for each level of development certain considerations are more important than others. Therefore, the curriculum guide should emphasize what aspects of development are best stressed at a given level. In general, it is crucial that the creative impulse, which is universal, be given constant opportunity for an unfolding consistent with abilities to manipulate, conceptualize, think, and perceive at every level.

The cultivation of the senses, the development of concepts, the acquisition of new knowledge, and the stimulation of insights are other facets of growth which need constant motivation. Texture, movement, shape, color are first "sensed" and then generalized upon. Therefore, at each step in the curriculum guide, the planners might indicate experiences from which children may develop perception and appreciation of these elements. Both two- and three-dimensional activities should be suggested to ensure that every creative type will find outlet.

It has been contended that art expression contributes greatly to the emotional growth of pupils. Hence it seems clear that curriculum guides should contain suggestions for the development of feelings. These may ultimately lead to harmonization with the environment. In general, such an accomplishment is facilitated when art activities are related to the needs of children, their deep concerns, even their dreams. The therapy of art, the sense of fulfillment, and the value of experience can then be calculated to help in the integration of the personality of the pupil. Integration is another way of saying that concepts, perceptions, and

insights have been properly related by the pupil in his creation of a work of art.

All this implies that at each level of growth certain expectancies should be set up, not as inflexible goals, but rather as desirable outcomes.

ART AND SOCIAL LIVING

The curriculum guide should point up the very essential fact that art can make definite contributions to social living. Its effectiveness in this area is demonstrated by the history of mankind. Communal recreation, festivals, and other traditional activities attributed to cultural groups are compelling evidences of a deep-seated human need, namely, the need for association. The holidays and holy days, local and regional festivals, are extensions of the Greek Panathenaic procession so beautifully presented in the friezes of the Parthenon. The Colosseum was built for public use and for performances of public character. The miracle plays of the medieval church involved entire villages in their production. The present day has its own festivals, plays, and activities which the school may utilize for stimulation. The fact that the citizens of a democracy incline to play and work together, solve communal problems together, and share in responsibility as well as privileges, indicates the importance of preparing pupils to assume responsibilities of leadership or followership through school and community activities. School plays, dances, assemblies, publications, public meetings, and similar activities usually require art contributions. In many instances, the entire activity can be undertaken by an art group. Then there are many art activities which in themselves require group decisions and group coöperation, such as the planning and hanging of an exhibition, the planning and carrying out of an assembly devoted to art, the planning and execution of a three-dimensional display showing the development of architecture or other phases of art. These are a few of many possible examples of independent art activities that call for social relationships and a realization of interdependence.

Another aspect of this principle in curriculum building is implicit in the importance of developing a sense of identification with the social group. A very desirable attribute of art is that it can and does individualize. But no one lives unto himself; therefore, it is imperative that pupils be guided into group undertakings. They need to learn to assume their

proper role in group enterprises and realize their responsibility in that area. Democracy itself, as interpreted in these pages, thrives when common concerns are solved by a community of effort. The curriculum guides should, therefore, suggest types of experiences and activities which will utilize individual contributions to class or school or community problems and projects. Central to this whole issue is the fact that young people in a democracy need to live democratically in order to understand and appreciate its meaning.

SUBJECT MATTER AND EXPERIENCES

Even a broad curriculum guide should suggest some areas of subject matter and experiences suitable at various levels. The guide should point up the fact that art subject matter or art ideas grow out of the daily experiences that boys and girls undergo: everyday experiences, unusual experiences, imaginative situations; these can all be stimulated for action. The necessity of clear conceptualization and reflective thinking on the part of pupils, and the value of creative solutions to problems, should be uppermost in setting up achievement expectancies. But the central point in this connection is that subject matter be related to experiencing, and of relating oneself to environment. In each of the chapters devoted to school levels there are suggestions for the selection of activities. They should be regarded only as springboards.

CREATIVE TYPES AND LEVELS OF DEVELOPMENT

When teachers accept the idea of individual development and the belief that art has the power to individualize, then it should not be difficult to conclude that each creative type must be acknowledged as valid. The several possible creative types have been discussed elsewhere; at this point a reminder should be sufficient. Those who plan curriculum materials have an obligation to make the fact clear to classroom teachers as well as to teachers with specialized preparation. Grade or level guides must recognize these important elements in the creative growth of boys and girls: creative development may differ in rate, may exhibit a particular perceptive type, may differ because of original capacity, and may be affected by environmental conditions.

A good curriculum guide should also make clear the stages of creative development so that expectancies for different ages, in different grades,



IN-SERVICE WORKSHOPS for classroom teachers are wholesome enterprises through which coordinators may help such teachers rid themselves of the fear of art, acquire new skills, and experience methods adaptable to the classroom (elementary teachers' workshop, Washington, Pa.).

and with different pupils will be properly recognized and the activities gauged accordingly. Furthermore, the guide should suggest that superior pupils need to be challenged beyond the expectancy level for a given grade or age. Otherwise such children become classroom problems.

DIFFERENTIATION AND BALANCE

Curriculum planners must see the whole problem and not parts of it. It is important that they emphasize the need for differentiation in types of experience, in media, and in approaches to creative problems. All children do not succeed in handling graphic media; but some of them may do better with three-dimensional materials. Some children have a sense of design in the abstract, while others may have a keen sense of color. To educate the whole child it is important to discover what his specific abilities are, what his preferences may be, what weaknesses he may have; and, through a varied program, guide him to learn to solve problems as well as enjoy success. This is not a plea for soft pedagogy;

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rather it is an affirmation of the belief that even failure may help a child realize that he needs to work harder, more methodically and more assiduously, in order to succeed.

Furthermore, variation and balance are vital in sustaining interest, in broadening concepts, in utilizing new knowledge, and in gaining new insights. By exploring a variety of modes of expression and materials, pupils are guided to do some thinking. This ceases to be the case if they are always painting, or always building. Finally, balance and diversity are essential for the development of broad appreciations and emotional warmth for many types of art expression. These, then, are some considerations to be kept in mind in developing guides or other curriculum materials for the use of teachers.

EVALUATION AND INTEGRATION

The ultimate ends of art education are best served when pupils achieve a measure of harmony with the world about them as well as within them. Such harmony is the sum and substance of what is called *integration*. But how can teachers measure what has happened because of the art experience? What concepts have been clarified? What outlooks have been improved? To what extent has behavior been affected? These questions may be answered only if the purposes of art activities have been understood by teachers from the outset. Briefly, the general goals and the specific, if flexible, expectancies to be reached must be clearly stated. In a sense, they should be understood by teachers as well as by children, on different levels of understanding. Evaluation procedures, therefore, should be a part of the curriculum guide, whether stated broadly or in detail. Once again it must be said that self-motivation and self-development are the best yardsticks with which to evaluate the effectiveness of the art activities. For practical purposes, specific expectancies may be developed for each grade or level as indicated following Chapters 8, 9, and 10. Other approaches are equally plausible.

UNITY AND DIVERSITY

These two apparently contradictory qualities could well characterize a good curriculum guide. Unity in the basic philosophy is essential in order to ensure commonly shared meanings and goals. Diversity is desirable in the sense that a curriculum guide should not be a dictated

document to be adhered to slavishly. If these two points can be held in mind constantly, curriculum committees will be rewarded by the general acceptance of their effort and by the willingness of teachers to suggest improvements for a continually evolving art curriculum.

DELIMITATIONS OF PERIODS OF GROWTH AND STAGES OF CREATIVE DEVELOPMENT

The varied nomenclature employed by writers to describe levels of growth and stages of creative development often prevents an adequate understanding of the nature of these tentative spans. What follows is an attempt to simplify the issue. Some cautions that should be kept in mind in developing curriculum materials are pointed out hereafter.

FLEXIBILITY OF GROWTH PERIODS

Periods of growth are extremely elastic. The true meaning of any span should be interpreted as indicating that most children grow in accordance with the norm, some grow faster, and some grow at a slower pace than is indicated by the limits suggested for each stage. This is true of all types of development. Chronological age, grade in school, and creative stages are not always parallel facets. It must be realized that the strong differences among children do not allow parallel or fixed growth spans. Any period should be interpreted broadly. Children who are growing according to the norm will be at the expected grade level at the expected age and may exhibit all the characteristics of the corresponding creative stage. Other children of the same age may be in the same grade; but their general growth may be below the norm, while their creative stage of development could, conceivably, be either typical or above or below the expectation. Teachers must evaluate the child's work for a considerable length of time before arriving at a fairly accurate picture of the growth pattern. This fact has been amply covered in Chapter 7.

CLARIFICATION OF TERMS

The diagram on page 572 has been designed as a frame of reference from which to work. For its effective use, the following definitions are offered in clarification of the terms as they are used in this text:

Periods of Growth	Ages	Creative Stages	Characteristics, Needs, Stimulation
Early Childhood	1		See Table 1
	2	MANIPULATIVE STAGE 2-5 Yrs. of Age Kindergarten and 1st Grade	
	3		
	4		
	5		
	6	PRESYMBOLIC STAGE 5-7 Yrs. of Age Grades 1-3	
Middle Childhood	7	SYMBOLIC STAGE 7-9 Yrs. of Age Grades 3-5	See Table 2
	8		
	9		
Later Childhood (Prepubertal)	10	INCEPTIVE REALISM STAGE 9-11 Yrs. of Age Grades 5-7	See Table 2
	11	ANALYTICAL REALISM STAGE 11-13 Yrs. of Age Grades 7-9	
	12		
Early Adolescence	13	PROJECTIVE REALISM STAGE 13-15 Yrs. of Age Grades 9-10	See Table 6
	14		
Later Adolescence	15	RENAISSANCE STAGE 15-20 Yrs. of Age Grades 10-12	See Table 10
	16		
	17		
	18		
	19		
Youth	20		

APPROXIMATE PERIODS OF GROWTH
AND STAGES OF CREATIVE DEVELOPMENT

The periods of growth have been adapted from W. C. Olson, *Child Development*, Boston, D. C. Heath and Company, 1949.

Creative stages of development are variously named by various writers. The present nomenclature is the author's responsibility. An attempt has been made to choose terms which refer to art. The importance of the stages and their meanings are elaborated upon in pages 573-575 of this chapter and in Chapters 8, 9, and 10.

Tables referred to are found on the following pages Table 1, p. 250, Table 2, p. 256, Table 6, p. 304, and Table 10, p. 359.

Manipulative Stage (Ages 2-5)

From all standpoints the young child works to establish control over materials, over environment, and over self. Handling, grasping, holding, directing a tool or material are his chief preoccupations. Therefore, the activities of the child are characterized by his struggle to handle a spoon, a brush, a crayon, clay, a toy, or whatever his activity suggests. His art expressions are characterized by scribbles, first uncontrolled and then controlled. The handling of three-dimensional materials such as blocks or clay follows the same pattern. Improvements are noted as the manipulative powers increase. Some writers refer to this entire stage as that of *scribbling*.

Presymbolic Stage (Ages 5-7)

The child is still largely preoccupied with the establishment of control over materials and tools, and achieves a gradual measure of success. Very soon he is able to give the scribbling a semblance of the idea in his mind, even though adults fail to recognize it. A circle stands for the head, horizontal strokes for arms, and vertical ones for legs. The child usually names the object of his creation. These early successes satisfy his ego, but he continues to search and to strive for more effective means of telling what he knows and feels. Progress is very noticeable, although such progress may show marked differences in degree among different children. No specific formula has been as yet found by the child. For this reason this phase of early representation is referred to as the *pre-symbolic stage*.

Symbolic Stage (Ages 7-9)

A symbol stands for something: an idea, a person, a house, a tree, and so on. A symbol has a *form* which distinguishes it from other symbols that stand for other objects. Therefore, the form of one symbol differs from another. Normal children, having groped for more adequate expression of their ideas, by the age of 7, or before in many cases, should have achieved symbols that clearly relate to their concepts of a man and objects in the environment. These sets of symbols differ in details but not in kind among children. They are related to other aspects of their total development. Richer and more varied symbols represent richer and more varied experiences on the part of the child. A limited

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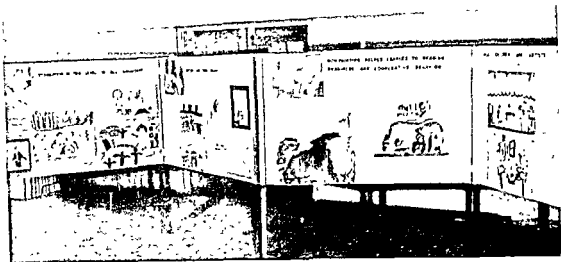
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EXHIBITIONS of children's work inform the community, inspire classroom teachers, and give children a feeling of confidence and pride. Good labeling helps to communicate the meaning and purpose of art education ("Art Is for All Children" exhibition, Atlanta, Ga.).

concept of form as well as of space is typical at this stage. The base-line concept is prevalent.

Stage of Inceptive Realism (Ages 9-11)

Symbols have been satisfactory up to now, but the child's sense of observation begins to sharpen his perception of the environment. This fact demands a more adequate mode of expression. His "geometric" symbols are too lifeless and do not lend themselves to the characterization desired. Therefore, art expression tends more and more toward the visual reality of the environment, or nature. Greater awareness of the physical self also inclines the child in the realistic direction. Relationship of parts to the whole as well as the character of parts becomes increasingly significant. Space concepts begin to sharpen; the base line is no longer sufficient nor is the sky merely overhead, but enveloping. Color is used not only for its emotional significance but in relation to the objects observed.

Stage of Analytical Realism (Ages 11-13)

The powers of observation which caused children to identify general characteristics of objects and environment through the duration of inceptive realism eventually reach an analytical stage. Color, form, space, texture, and plane are seen in terms of *changes* such as folds, dullness and brightness of color, or receding plane. This is a very important

stage of development and calls for extreme care and understanding on the part of teachers. Artistic types² become very distinct at this point and guidance along the direction of the child's expressive mode is paramount.

Stage of Projective Realism (Ages 13-15)

This is the most critical period of development in life because the child, through much emotional and physical discomfort, passes from childhood into adolescence. Creatively, the crisis is just as great. It can be made an easy change or a harrowing experience with disastrous results. These are, normally, the junior-high-school years and represent a transitional stage of creative growth. Children now become objective in their artistic expression, highly critical of themselves, and aware of surroundings as never before. This stage is here referred to as that of projective realism because in seeing the work of adults, that of mature artists and the realism of nature, children are likely to attribute their temporary inability to create in a similar manner to these false standards. This is a time of crisis; therefore, wise teachers should encourage and bolster the confidence of children by guiding them along their lines of strength and creative types.

Stage of Renascence (Ages 14 and Upward)

Having surmounted the obstacles they met during the early adolescent years, youths find new strength and power. Those who were wisely guided through the stage of projective realism may emerge as the good art students. They are capable of almost-mature expression, are self-assured, confident, and reasonably well adjusted. The last year of junior high school and the senior-high-school years are productive periods for those who have successfully undergone the crisis. It is a time of general rebirth and especially of the creative powers of youth.

DESIGNING CURRICULUM MATERIALS

SCOPE AND SEQUENCE

When the "conflict of minds" has been resolved and basic common understandings have been reached, the general committee may wish

² See Herbert Read, *Education Through Art*, New York, Pantheon Books, 1949.

to submit to all those who are concerned with the art program a *scope-and-sequence* overview of the art curriculum. This instrument is found extremely valuable in many subject fields outside art education. Its merits are many: brevity of statements, ease of reference for detailed syllabuses, latitude of interpretation, coherence of organization, recognition of individual differences, and flexibility of standards for any point in child growth for purposes of evaluation.

The Portland, Oregon, schools, among other systems, have developed a Scope and Sequence Chart for art education, just as they have done for other areas of the curriculum. That document is here reproduced for the purpose of a brief analysis as well as for clarification.

TABLE 12. Art Education

Art Education is a body of knowledge, experience, tradition, and practice peculiar to itself, and also related to and a part of general education. It aims to satisfy an insistent urge, creative activity, and influence on society. The program in Art Education must serve the educational and cultural needs of the time. The art program must be significant, realistic, and alive. It must explore community and regional planning, industrial design, and contemporary culture. The program is a part of everyday living, a way of seeing and doing things through the graphic and constructive arts. These experiences give students an opportunity to express themselves, to solve problems, and to understand and appreciate their surroundings.

Kindergarten—Grades 1-2

Characteristics

- The child:
- Concerned chiefly with nature of material.
 - Likes to scribble, smudge, and blotch.
 - Sets his own goal.
 - Works at own pace.
 - Enjoys the sense of touch.
 - Enjoys activity, not object itself.
 - Enjoys plastic materials (malleable).
 - Begins with abstract expressions.

Objectives

- Satisfy innate urge to paint, model, and construct.
- Develop color knowledge.
- Encourage good order in use of materials.
- Develop interest in working with others.
- Learn self-direction.
- Learn to work freely.

Kindergarten—Grades 1-2 (Continued)

Likes big free movements.
Image later follows from excitement and stimulation.
Feeling later follows and stirs imagination.
Uses symbolic forms.

Desirable Experiences

Paints with big brushes and primary colors.
Models in clay, rolls, squeezes, pokes, etc.
Constructs with wood—simple furniture.
Prepares parent tea and program.
Makes murals.
Develops room attractiveness by arranging furniture; play corner, library, work area, bulletin boards, etc.
Plans projects.
Makes booklets for various occasions.
Shares ideas.

Materials and Tools

Tempera paints, pencils, chalk, crayon.
News print, finger paint paper, manila paper, construction paper.
Finger paint, large bristle brushes, cloth scraps, pairs of scissors, paste.
Wet clay, kiln, kiln furniture, slips, glaze, oil cloth.

Takes field trips to zoo, stock show, farm, Art Museum, etc.
Has opportunities for development of personal taste and appreciation.
Evaluates own work and that of others.
Uses manuscript lettering for labels, booklets, and invitations.
Finger paints.
Makes doll clothes, aprons, costumes.
Works on committees to display care for materials, etc.

Wood scraps, hammer, saw, nails, pliers, plane, file.
Buttons, yarn, sticks for printing.
Centralized collection of reference material.

Desired Outcomes

Understands relationships between different areas of living—within and without the school.

Is able to relate experiences to new learning.
Appreciates good order.

Kindergarten—Grades 1-2 (Continued)

Develops muscular co-ordination through manual activity.
Likes to objectify on paper certain mental images.
Is able to follow simple directions.
Is able to work with some degree of order.
Is able to express ideas.
Uses care in use of materials and tools.

Appreciates developed skills.
Appreciates works of others.
Develops creative ability.
Enjoys sharing work with friends and family.
Respects rights of others.
Learns to communicate ideas to others.
Releases and stabilizes emotions.
Develops curiosity about the unusual.*

Grades 3-4-5

Characteristics

The child:

Desires opportunity for choice.
Wants art to explain and symbolize.
Works with added detail.
Shows muscular control.
Shows positive relationship of interest to knowledge.
Has special preference in materials.
Shows specific skills.
Desires prolonged activities.
Is often visual-minded.
Is subjective and emphasizes design, color, and person.
Is primarily interested in own work.

Desirable Experiences

Relate art to units (social studies, literature, and science).
Use basic forms in drawing.
Model in clay.

Objectives

Develop appreciation of community.
Encourage resourcefulness.
Develop individual interpretations in creative work.
Increase proficiency in the use of tools and mediums.
Develop appreciation of good grooming.
Relate art experiences to the larger area of living.

Plan group projects with dramatic interest.
Paint with varied color combinations.

* Possible outcomes.

Characteristics

Student:

- Sensitive to others' opinions.
- Desires satisfactory expression of an idea.
- Is increasingly conscious of his environment.
- Desires to improve social behavior.
- Has keen production interest.
- Desires skills.
- Willing to sacrifice on quality in order to achieve skill.
- Desires a three-dimensional quality.
- Expresses moods.
- Shows ingenuity in work.
- Expresses the spirit of the thing.

Desirable Experiences

- Paint and draw from imagination.
- Design from nature.
- Make pictorial maps.
- Search for information regarding industrial design.
- Design our City of the Future—showing functions, areas of living, commerce, recreation, industry, highways, and boulevards.
- Build miniature interiors; stress comfort and harmony.
- Model making of industrial machines, etc.

Materials and Tools

- Paints (water colors, tempera, and oil).
- Drawing paper, construction paper, and poster paper.
- India ink.

Objectives

- An integrating force in the school curriculum.
- An enrichment of all areas of learning.
- A clarification of thinking.
- An accumulation of knowledge.
- Development of art appreciation and skills.
- Development of personality.

- Enjoy classroom order and beauty.
- Beautify school grounds.
- Make working drawings.
- Design to music.
- Exhibit work.
- Work together on projects.
- Construct simple and effective scenes, costumes, stage properties for dramatic use.
- Have Choice Day.
- Evaluate art experiences.
- Study beauty of crafts of various countries.

Films, slides.

Photos.

Stencil cloth, textile paints, yarns, looms, kiln, clay, silk screen material, block processes.

Grades 6-7-8 (Continued)

Pens.
Assorted colored chalks and crayons.
Brushes.
Scrap materials.

Various color media, boxes, cardboard, reference material.
Bristol board, drawing board, T-square, rule.
Muslin, wallboard.

Desired Outcomes

Understands relationship of all areas of art study.
Understands environmental influence on art products.
Achieves good design—recognize good design.
Solves problems in a personal way.
Develops skills.
Develops creativity.
Learns to think through.
Understands and handles social situations.
Works in orderly manner.
Evaluates results.

Is able to use many media successfully.
Succeeds in dramatic plans.
Develops appreciation for order.
Achieves good social setting in classroom.
Appreciates home and apartment architecture.
Values are qualities in industrial design.
Sees with a "mental eye."
Releases tensions.*
Gains insight into interests, abilities, and personality traits, thereby affecting better guidance.*
Is sometimes hesitant to work for fear of criticism.*

High School 9-10-11-12

Characteristics

Art Appreciation: Desire to learn about art as expressed by different races and cultures. *Desire* for art expression and aesthetic understanding.
Art General: Desire to have a "successful experience" in drawing and painting. Desire for freedom, fun release, and relaxation which art affords. Desire to achieve understanding of the graphic arts.

Objectives

Art Appreciation: Enrich the student's appreciation of art in environment. Develop growth and enrichment of student's interests. Understand the way all people express themselves through their art.
Art General: Develop resourcefulness in creating with art forms. Develop discriminating attitudes, appreciations, and skills in drawing, painting, and sculpture.

Art Commercial: Achieve proficiency in skills and techniques of mechanical and commercial work. Desire to participate in school activities through art communication.

Art Dress Design: Desire to improve personal appearance by developing taste and experience in selection of clothing. Interest in creative possibilities in the fashion fields.

Art Metal: Ability to socialize and co-operate in accepted activities. Achieve a realization of aesthetic values possessed in metal. Discovers various new experiences through school and personal experiments.

Art Crafts: Desire to develop manual dexterity with materials in combination with an understanding of good design. Desire to utilize leisure time.

Desirable Experiences

Art Appreciation: An exploratory program which enables students to discover and analyze the basic principles of art. Creative ability in the general and constructive arts is stimulated.

Art General: A study of exploratory means of drawing and painting. Opportunities which give the student a broad study of the elements of design, the principles of art, and the role of art in daily living.

ture. Increase command of fundamental processes.

Art Commercial: Acquaint students with skills and techniques needed for professional use. Encourage related work in art to school and community needs.

Art Dress Design: Develop intelligent consumer buying. Develop good judgment and taste in personal appearance. Foster creative growth in areas of fashion design.

Art Metal: Increase proficiency in the use of tools and mediums. Develop ability to work with others in an orderly manner. Develop functional and creative possibilities in metal.

Art Crafts: Aid students to find new ways in expressing themselves. Foster profitable use of leisure time for vocational and avocational uses. Develop appreciation of creative and functional design.

design from the past and present.

Art Metal: Application of good creative design to metal. Development of proficiency and skill in use of tools, materials, and equipment. Stress the value in a balance of design to technique.

Art Crafts: Experiences in ceramics, sculpture, textiles, block printing, silk screening, stenciling, and weaving. Analyze form as it applies to function, empha-

High School 9-10-11-12 (Continued)

Art Commercial: A study of the fundamentals of good lettering, poster design, packaging, cartooning, illustrating, and the vital parts they play in American advertising.

Art Dress Design: Exploratory design experiences in various media with regard to layout, construction of the human figure, and color harmony related to dress. Analysis of costume

size creative expression, design, and technical skill. Develop understanding of how art crafts contribute to daily living.

Material and Tools

Art Appreciation: Well equipped are laboratory. Standard fine arts tools, material, and equipment. Standard tools, materials, and equipment for crafts. Movies, slides, print collections, books, and reference materials.

Art General: Art laboratory well equipped with standard fine arts tools and materials. Art library containing reference material.

Art Commercial: Art studio equipped with standard fine arts tools, materials, and equipment, plus availability of silk screen, air brush, stencil, block printing and equipment.

Art Dress Design: Well equipped laboratory for fine art and crafts with materials for leather tooling, silk screening, block printing, ceramics, weaving, wood-carving, and dyeing.

Art Metal: Complete general metal arts laboratory equipment, plus materials required.

Art Crafts: Well equipped laboratory of commercial art tools, reference material with full coverage of period costuming.

Desired Outcomes

Art Appreciation: Develops importance and awareness of art in everyday life. Chooses art fields best suited to personal interest for further development by choice good work habits and flexible adjustment to changing problems of all people.

Art Dress Design: Improves individual selection of dress, personal appearance, and increases self-confidence. Fosters possibilities of professional pursuits. Directs better consumer buying.

Art Metal: Co-ordinates physical and mental powers. Encourages

High School 9-10-11-12 (Continued)

Art General: Works toward individual creativeness, confidence in self-expression. Achieves skills and knowledge to continue as a career or hobby. Understands historical and modern art.

Art Commercial: Understands purposes for consumer education in advertising. Develops lettering skills, sign painting, serigraphy, layout. Stimulates understanding of composition. Enriches life through understanding of good consumer buying.

appreciation of a standard of value. Increases creativeness. Builds toward vocation or avocation.

Art Crafts: Respects good design and craftsmanship. Develops skills. Enjoys home workshop.

SOURCE: Portland Public Schools, Department of Curriculum and Instruction.

It should be noted that the chart represents a rather liberal approach to the problem of curriculum. It simply reminds the teacher that the child is the focal point of the art program. The typical characteristics at certain grade levels are the ever-present, all-important elements to be borne in mind. In addition, the document asks what art should do for the child at this particular level of growth. The answers are then stated in terms of the local objectives of art education. The document further points up the desirable experiences the child should have. These are broadly conceived, varied, and have supreme concern for the pupil and for his classmates. Suitable materials and tools through which the child expresses himself, and thus identifies himself with the experience, are enumerated. Lastly, the document states what may be the desirable outcomes of art experiences.

From the standpoint of evaluation alone, the document is of inestimable worth since it permits every teacher to appraise the growth of every child at any time and in many directions (Desired Outcomes). It also permits the teacher to check her own success in the light of the same outcomes. Finally, it permits the coordinator to note the degree to which the program is functioning in terms of child development.

A note of caution should be entered at this point with regard to any scope-and-sequence organization. It is this: its liberality and apparent simplicity should *not* be construed as an easily accomplished task. The truth is that the simpler the instrument appears in its final form, the more difficult it will be to design it. In other words, it must be a clear synthesis, or the distillation of the best thinking, after endless committee meetings and hours upon hours of work by groups and individuals. It must represent the resolving of the conflict of minds referred to previously. What subject matter, what activities, what tools, what objectives, what results? These questions, often asked by the general classroom teacher as well as by the special art teacher, must be answered, even if in terse form. From the general, the teacher must be enabled to work out satisfactory *specifics* suited to her particular situation. But a clear road has been chartered!

VARIETY OF INSTRUMENTS

The charting of the scope and sequence of the art program in terms of the nature, the characteristics, and the interests of pupils may be considered the only necessary instrument for the guidance of teachers. On the other hand, teachers and coordinators may decide to spell out, for each division of the school system, each of the major items in the chart. This has been done in many instances. When such is the case, further meetings of teachers, art coordinators, and general consultants may be necessary. But results will justify every effort in terms of better teaching and more effective learning.

A GUIDE BASED ON GROWTH RHYTHMS

Supervisors who have brought their teachers to a reasonable understanding of the purposes and values of art experience find ways of stimulating original and reflective teaching with a minimum of direction. An example of such stimulation is the chart on page 587.

In a general sense, what has been discussed in this and other chapters is exemplified in that diagram because it is another way of expressing what experiences are essential for children and youth at certain levels of growth. In that chart emphases are related to the developmental rhythm of typical pupils. The dotted line shows typical growth, plateaus of art interest, and, in a minor way, the increasing importance attached to the quality of the product as children grow and develop in a normal

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manner. With such a simple instrument on hand, classroom teachers or specially prepared teachers can evoke from pupils their own subject matter for visual interpretation. At the same time, growth and development are properly guided.

The present chart shows the rhythms for the entire period of schooling, but there is no reason why a detailed chart for a specific period of de-



SURROUNDINGS ALSO TEACH. Making use of pupils' work in offices and halls or where people congregate, is to place value on such creative efforts. Properly displayed, the work demonstrates to administrators, parents, teachers, and others what is meant by good taste. In addition, such a practice is a stimulus to young artists (school offices, Kansas City, Mo.).

velopment could not be designed. The instrument would then have distinct advantage for teachers of the grades concerned because much more could be stressed: specific skills, concepts, technics, and knowledges, both general and related to art. When several rhythm charts have been developed, it may be desirable to combine them into one instrument, similar to the Portland document.

Growth Rhythms
and Suggested Emphases for Normal
Creative Development*

Adolescence		Childhood	
Late To 20 Yrs. of Age	Gr. 10-12 Sr. H.S.	Middle 6-10 Yrs. of Age	Elementary Gr. 1-3
Middle 15-18 Yrs.	Gr. 7-9 Jr. H.S.	Later 10-13 Yrs.	School Gr. 4-6
Pre- and Early	13-15 Yrs.		
<p>Mental and emotional health paramount—Individualize program—Specially gifted need particular attention—Technics and materials highly significant—Product becomes very important</p> <p>Mental and emotional health paramount—Individualize program—Specially gifted need particular attention—Technics and materials highly significant—Product becomes very important</p> <p>Artistic Renaissance</p>		<p>Interest increases—Variety of experiences is profitable—Water-color control is increased—Exploration encouraged—Emphasis on process rather than on product—Continue encouragement of freedom of expression—Design may be introduced—Elastic program—Three-dimensional experiences are valuable for control and expression</p> <p>Presymbolic and Symbolic</p>	
<p>Emotional expressiveness high—Originality should be encouraged—Distinguish between visual type and expressionistic type—Increase emphasis on product and technical proficiency—Critical awareness—Ability to reason increases—Designing with materials—Exploratory but realistic program needed—Encourage personal style</p> <p>Analytical and Projective Realism</p>		<p>Continue large muscular movement—The naming of objects occurs—Manipulative control increases—One color is best—Later several colors—Manipulative activities important—Encourage large brush movement—Encourage freedom and expression—Elastic program—Emphasize expression rather than production</p> <p>Manipulative Stage</p>	
<p>Interest at high peak—Considerable proficiency—Design should be encouraged—Water color handled with assurance—Children find own techniques—Variety intrigues—Concerns and dissatisfactions appear—Awareness of inability to do—Need for detail and finish—Begin emphasis on product—Crafts are enjoyed—Elastic program</p>		<p>Large muscular movements—Broad color areas—Unnamed and later named scribbling—Crayon or chalk effective—One color preferable—Freedom is important</p>	

* This chart should be read from the bottom up.

A GUIDE BASED ON CHILDREN'S NEEDS AND INTERESTS

Lastly, and by way of a further example, a very modest but different type of guide is presented. It was developed by student teachers and classroom teachers in the Campus Elementary School at Kutztown, Pennsylvania, State Teachers College. A study of the guide reveals that the pupil is of first concern. His interests, abilities, and normal experiences form the basis of the activities. It will be noted also that only suggestions are made, so that the novice in teaching or the general classroom teacher may proceed with some confidence but also with freedom to interpret and amplify. In this manner, it was found that teachers became accustomed to the basic point of view, that they realized the need for a flexible atmosphere, and that individuation is essential to a sound art education. In that school, a new guide is prepared each year by student teachers and classroom teachers under the guidance of the art coördinator.

On the other hand, larger school systems, mainly for administrative reasons, often produce elaborate and complete course-of-study guides.³ These cover either the entire school range or each of its major divisions: elementary, junior high school, and senior high school. The advantages of such extensive ventures are many because all matters are detailed. The dangers are equally as great in the hands of teachers who rely on the word rather than on the spirit of the documents.

THE CAMPUS ELEMENTARY SCHOOL

State Teachers College, Kutztown, Pennsylvania

A GUIDE FOR PLANNING ART ACTIVITIES

In Grades K, 1, 2

I. WHY WE TEACH ART

Child growth and development are the important objectives of art education in the early primary grades. Psychology and education have shown that children learn best when their activities are based on their

³ Pittsburgh, Pennsylvania; Long Beach, California; Denver, Colorado; New York City; and many other cities have developed excellent and very sound course-of-study guides.

interests, the things they know, and the deep-seated urge to express themselves. Art experiences should be selected to accomplish the following purposes:

- | | |
|--|--|
| 1. To help them develop <i>creatively</i> (Through doing and appreciating) | Communication of ideas
Expression of feelings
Freedom to express what they "see" |
| 2. To help them achieve <i>coordination</i> (Over materials, tools, technics) | Control over tools and material
Experimentation
Discovery of solutions |
| 3. To help them develop <i>awareness</i> through art media and technics (Appreciation and "sensing") | Color, form, texture
Rhythm, balance
Moods, feelings, sensations, relationships. |
| 4. To give them satisfying <i>experiences</i> (Carefully chosen for levels and personal capacity) | Surroundings: nature, people, animals
Materials, tools
Effective organization
Meaningful activity |
| 5. To guide them in the solutions of <i>problems</i> (Clear thinking, conceptualization, perception) | Creative expression coupled with thinking
Personal feelings and ideas tested
Physical coordination in relation to material and technics
Emotional release and improved outlooks through achievement, broadened concepts
Social-group consciousness through working with others |

II. WHAT INTERESTS YOUNG CHILDREN?

Interests reveal the real concerns and inner motivations of children. Interests give rise to urgent needs. These can be met in art by guiding children into meaningful experiences:

- | | |
|--------------------------|---|
| 1. <i>Themselves</i> | At play
At work
Ownership
Home membership, worship |
| 2. <i>Their families</i> | Helping at home
Parents: what they do, how they look
Brothers and sisters
The home
The garden |

3. Their playmates

Neighborhood friends
Games they play together
Visits next door
Sharing toys, book
Telling stories, make-believe stories

4. Their toys

Riding, sliding, pulling
Putting away toys (for neatness)
Being careful (for safety)
Sharing toys (for social living)

5. Their pets

My cat (plays with a ball)
My dog (jumps and runs)
My bunny (hops, hides, eats grass)
My pony

6. Their neighborhood

My yard, my garden
The street I live on
The store where mother buys food
The school I go to (or sister goes to)
The church-school where I go
The policeman, the mailman, the cab driver

III. WAYS OF STIMULATING

Prior to initiating art activities, teachers and pupils talk about what they hope to do, how they hope to do it, what materials they will need, and similar important things. The most significant point to talk about is ideas the children are going to paint, carve, model, or make. Questions will reveal whether children's concepts are clear or false, whether any thinking is accompanying the doing, and to what extent the children see their problem. Well directed, all this can act as stimulation. Action is the last link in the creative experience. Some ways of stimulating for creative action are listed below:

1. Storytelling (by children, by the teacher, or both)
2. Dramatization (by children, by the teacher, or both)
3. Showing and talking about pictures of children (at play, work, in school, on the playground, in assembly)
4. Seeing works of art (with children or of children, of animals, toys)
5. Participation (in all activities enumerated above)
6. Experiencing materials (for fun, to "discover," to see what happens)
7. Playing games (How do we stand?, Who is the leader?, Who is running?, etc.)
8. Listening to music (Is it a lullaby? Is it soft, sweet, loud?)

IV. SOME ART ACTIVITIES FOR THE EARLY GRADES

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A. *Children Love Color*

The concern being color, the teacher and children will want to see how much they know about it. Where do we see color? How many colors do we see in our room? What colors do we like best? What colors would we see on the farm (the barns, the fields, the machinery, the animals, the house, etc.)? A similar procedure may be followed for any subject of interest to the children, with color as the area around which the questions will revolve.

1. Making an easel painting (subject: imagination, memory, recent event, etc.)
2. Painting a portrait of mother, father, brother, etc.
3. *On the farm*
4. At the store
5. Mingling for fun
6. A sunset
7. Flowers are pretty
8. "Myself" all dressed up
9. I decorate my writing paper
10. A windy day

B. *Children Love Nature*

Nature is only a part of the child's environment, but it is an important part. He must learn to adapt himself to it, to use it to advantage, and to change it, if possible, in line with his needs. An appreciation of the beauty, the meaning, and the possibilities of nature will open up insights, stimulate sense perceptions, and, in a less tangible way, even contribute to the child's outlook upon life.

1. I draw the big tree near school
2. I draw the mountains and sky
3. I paint bright leaves
4. Snowflakes look like this
5. A picture of my cat (dog, bird, etc.)
6. My vegetable garden
7. Our cherry tree in bloom
8. The weather (it rains, it snows, a bright day, a dreary day)
9. I like spring (summer, fall, winter)

C. *Children Like to Make Things*

Because action is the final step in the creative process, manipulation assumes an important role in the education of children. Furthermore, there is the physical need of children to develop control, to master hands and body in order to accomplish what needs to be done:

holding a spoon, holding a crayon, holding a toy, holding a book, and so on in increasing complexity. Art can help children satisfy this need and at the same time develop in other directions. (Use wood, clay, yarn, papier-mâché, paper sculpture, cardboard boxes.)

1. Belts to wear
2. Kites to fly
3. Books to give
4. Printed curtains for our schoolroom
5. A clay dish for brother (thumb and coil)
6. Animal toys (for self, brother, sister)
7. Favors for special days
8. Costumes and scenery for class plays
9. Fancy hats for a party
10. Masks to wear on Halloween

D. *Children Are Interested in Other Children*

Human beings are also part of the environment. Obviously, children are interested in other children because of similar interests, similar play activities, and other similarities in growth. Because children are egocentric for a long time, it is important for them to think in terms of others. Art activities, which keep them constantly aware of others, will contribute to social living as well as to creative development.

1. A school trip (on the bus, at the farm, etc.)
2. Children of the neighborhood (the boy next door, etc.)
3. Children of other lands
4. Games at school (we play . . . , etc.)
5. Helping each other (crossing the street, getting on the bus)
6. Brothers and sisters (portraits or action)

E. *Children Are Interested in Food and Clothing*

Food and clothing—where they come from, how they are processed, how distributed, packaged, and then made available for consumption—are of interest to all human beings. For children these items have a special fascination quite outside the value of nutrition and comfort. The interest comes from the color, the pattern, the making and arranging of parts. Going to faraway places for foods, seeing dolls dressed in costumes of a foreign country, are types of experience. But then the interest in people involved in the situations mentioned increases knowledge, concepts, and outlooks, while the solution of creative problems further strengthens the insights of the child in the realm of art.

1. My new dress
2. How I dress on Halloween

3. We go to the farm (to the store, market, etc.)
4. The milkman helps me
5. This man brings eggs (bread, meat, etc.) to our house
6. *The sheep give us wool for clothing*
7. I dress my doll
8. I dress up like a fireman (policeman, farmer, groceryman)

VALIDITY OF INSTRUMENTS

For functional purposes, any convenient, efficient, and understandable way of charting the course of art education is defensible. But certain conditions must be met. Among the essential conditions that test the validity of instruments are these:

1. All concerned, including pupils, have participated in the undertaking.
2. *The general philosophy is stressed through suggested methods and procedures which support it.*
3. The learner is the focal point of suggested activities and experiences.
4. Freedom of interpretation and reflective thinking are ensured for pupils and teachers.
5. Evaluative criteria are furnished, as guidance, for the use of teachers and pupils.
6. *The instrument is flexible and constantly evolving.*

ACHIEVING SYNTHESIS

As a concluding word on the selection and organization of curriculum materials in art education, it should be stated that the term *coördination* summarizes and underscores all the implications of this crucial problem. Coördination means working together, functioning in harmony, and mutual adjustment. When all human elements are considered, the picture will include the child, the administrator, the teacher, and the parent.

Any type of organization of curriculum materials, honestly and intelligently done, will represent a synthesis in human relations and educational statesmanship. The freedom of children, teachers, and coördinators will be safeguarded by such endeavors. Meantime, child growth will at least have been given some thought, within the limitations of human knowledge and physical conditions.

SUMMARY

The art coördinator's work described in this chapter may appear to be a sizable task, as indeed it is. But the major concern of all persons engaged in teaching is the curriculum itself; for the coördinator it is particularly so. The development of children and youth is intimately bound up with the opportunities offered them, the methods that teachers use, and the understanding that permeates the program in action.

The value of curriculum planning is that the important aspects of teaching and learning referred to are clarified in the process of organization. When teachers, coördinators, psychologists, and level supervisors democratically arrive at commonly shared points of view, the same spirit will be operative in the classrooms.

The general classroom teacher is anxious to know in which direction to move and is particularly concerned with what are suitable experiences, and what she may reasonably expect of typical children. The curriculum guide is a foundation upon which coördinators and teachers may build with a degree of assurance.

There are many ways of designing functional curriculum guides, scope-and-sequence charts, grade-level guides, lessons, and units; therefore, the important requirement is that the instruments be effective and usable as guides in planning the detailed activities with the pupils themselves.

Particular attention should be given to stages of growth and development in planning art activities. These should be within the range of children's experiences, yet they should evoke the best from them, even challenge them. However, it is wise to remember that stages of growth and development are only guideposts; they are not fixed; certainly they do not apply equally to every child in a given group.

For Discussion and Activity

1. To what extent is the curriculum in art a responsibility of the chief art administrator? Discuss several approaches to the adequate development of the curriculum.
2. Make a survey of the curriculum-development practices in your county or parish. Discuss the findings with your associates in an effort to discern best ways.

3. As a group, attempt to develop a scope-and-sequence chart for the elementary grades, the junior-high-school grades, and the senior-high-school grades. What are the considerations you must first look into in each instance?
4. What is subject matter in art? Is there a sequential way of developing or teaching art? Discuss these points and substantiate statements from authoritative sources.
5. Assuming that you were the art coordinator in a middle-sized community, how would you proceed to reevaluate the art program? Discuss each step in detail.
6. Make a careful study of a curriculum guide or similar material available in the curriculum library. Report to your group on the merits and the weaknesses of the material you have analyzed. Substantiate your statements.
7. What basic elements should underly curriculum building or revision? Discuss each major element in the light of your current study and of additional sources.
8. To what extent should curriculum guides and scope charts be followed? What deviations are plausible and under what conditions? Be specific in your statements.
9. As you study the Portland chart (pages 576-584), do you feel that classroom teachers are limited or free? Justify your statement in specific terms.
10. Of what value would be the advice of the school psychologist and the general supervisor in the organization or revision of the art curriculum? Specify the values.

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PROGRAMS OF PROMISE

If the vision of the clearest and the farthest seeing can be conveyed to the multitudes who see less well, the standard of human vision rises, and with it the level of mutual participation. We have a shared responsibility to enter into this process of shared experience at the highest capacity to which we can elevate our sensibilities.

Richard Cuggenheimer,
Sight and Insight

A FOREWORD

SEVERAL REFERENCES HAVE BEEN MADE THROUGHOUT THIS WORK TO the fact that theory and practice in art education, as in all education, do not always show complete agreement. This is a natural condition, but one that requires the constant and intelligent vigilance of all professional workers. Lag between the two elements must be reduced to a minimum in order that the art program may be effective and that the best growth and development of children may be sought and achieved.

One method of reducing the lag is to examine good practices, or those practices that come nearest to the ideals set up by the profession. By measuring or comparing local efforts with other good situations, the art teacher or coordinator may realize that what may appear theoretical is being applied and found worth while in many localities. It is also likely that certain interpretations and certain aspects of method which are being used locally by teachers and coordinators may find confirmation in the practices examined. Young teachers whose experiences with

teaching and with children are limited, or those engaged in practice teaching, may find assurance and added help in the study of the procedure and beliefs of maturer art consultants. In a sense they may discover that what is generally referred to as the philosophy of art education is not simply *ideal* or *theoretical*, but workable, educationally feasible, and sound.

It is for these reasons that a number of art programs have been chosen, as examples of what a dynamic art program ought to be, from among many excellent situations existing across the nation. The individual accounts are *honest reports of what is actually being accomplished*. They include basic philosophy, hoped-for progress, cautions, successes, special achievements, and even limitations. From such field reports the novice or the experienced coördinator may gain new vision and renewed faith in a tenable point of view in art education and in the power of creative expression in the lives of children of all ages.

The examples of the work of children, of classroom conditions, of *finished products*, or of *work in progress* have, by far and large, come from the same promising situations reported upon. The purpose of such illustrations is to offer further stimulus to all teachers who teach art.

ALLIANCE, OHIO¹

POINT OF VIEW

Art education should provide a continuous flow of experience for the child through which he learns to communicate his feelings, to satisfy his needs and desires for personal expression through a creative activity, to receive an aesthetic communication from others, to enjoy sensitively the creative efforts of individuals other than himself.

Art education should find its climax in the matured individual, who because of his experiences has well-developed perceptual powers, is critical of but can appreciate contemporary art, shows by his home, dress, and way of life that he is sensitive to good design. His "art roots" are of sufficient depth and strength that his interest and sensitivity continue to grow throughout his lifetime.

¹ Statement prepared by Henry W. Ray, Coördinator of Instruction.

ELEMENTARY ART EDUCATION

In the elementary school we accept a majority of the recommendations published during the last few years as a result of the findings of researchers in the field of child development.

In the lower elementary school we believe the child should have frequent unscheduled opportunities to give voice to his emotions, feelings, and reactions to his daily experiences through two- and three-dimensional media, with a maximum of adult (teacher) facilitation and encouragement and a minimum of teacher direction.

At the upper elementary level we increase the variety of materials and types of creative experience. The child is encouraged to invent, construct, design, and experiment. As his factual world and concept of community enlarge, as he becomes aware of his needs to become a cooperating member of a group society, art experiences provide the learning ground for realizing his maturing personality in a democratic direction.

THE SECONDARY SCHOOL

In the secondary school, technical tools are made available to the child to assist him in overcoming his obstacles to a satisfactory form of expression. He learns something of perspective, the figure, design techniques, and practical applications of these and other basic learnings. His exploration into the creative world now invades the world of adult interests and applications. He respects the materials of the arts. As an individual he accepts responsibility for a quality of workmanship and a completion of expression in keeping with his mental and intellectual years.

Finally, he chooses whether art is to be an avocation or is to provide his daily bread—and if he chooses the latter, he defines his advanced course of study with an intelligent, matured perception of art.

In our art education our teachers are free from directives on what and how to teach. As professional people they are encouraged to adapt and to experiment. Abundant materials are supplied with which to work. With their students our teachers can plan so that individual needs and interests can most easily be met. Small group meetings, held during the evening when time is most abundant, provide opportunities to ex-

change ideas, work with new media, and improve techniques of working with better-known materials. The latest in published research on art education is readily available.

ATLANTA, GEORGIA²

Our philosophy is founded on our belief that art is for all children at all levels as a part of general education because we believe that there is, indeed, an artist in each of us and that the urge for creative activity should not be denied but fostered for free growth through childhood to maturity. We believe, too, that the nature of society today—with its tensions and strains inherent in our mechanized existence—calls for more stress in education on all that makes us human.

We advocate art expression for all children, not for the sake of the products, satisfying as these may be, but for the sake of the child, his growth, his mental and emotional health, as he projects and proves himself as a person in his expanding environment. We believe that the *importance of the art produced lies chiefly in the satisfaction and self-identification of the child with his product*. Children's art is good art when it is uninhibited, expressive, and meaningful on the child's level; such art is characteristic rather than exceptional and is enjoyed by all who hold such values, but the significant contribution to education lies in the effect on the child as a growing, expressive personality.

We believe that the heart of the problem for educators is in understanding the role of art in child development at all levels. We need to hold this view in all our practices, hard as it may be to act consistently or wisely.

On the elementary level we believe that the classroom teacher should perform the major role in teaching art: the teacher who knows the child, his needs, his experiences, his pattern of growth, who understands group needs and interests. The classroom teacher works with a schedule of the blocks of time needed to plan, relate, and execute the desirable activities for an individual or for a group. Any good teacher, say, of reading, can be a good art teacher if she makes the effort to acquire the teaching skills and the art skills. The help of an art consultant should be available to all such teachers. Enrichment, know-how, encouragement

² Statement prepared by Katherine Comfort, Supervisor of Art.

for teachers to enjoy living more fully through freeing the artist in each teacher—these are essential services to the teacher which the art specialist should give.

On the high-school level our belief still holds that art is an important part of general education. However, under the present departmentalized plan, a special period for art and a trained art teacher are needed, although as far as possible the art program should be related to the total experience of the child. We recognize, too, the need for art-teacher guidance in the skills of art as the child grows toward adulthood.

Art is a required course for one semester in our eighth grade, with the specific objective of nourishing and guiding the creative art activities of all. The emphasis is on developing and maintaining confidence in one's own ideas and developing the skills to carry them out, as well as the development of greater sensitivity to the quality of art in works of other people, developing consumer taste, and possibly finding vocational as well as avocational interests in art.

Our program, grades 9 to 12, provides elective courses in painting, interior design, and general crafts, such as ceramics, textiles, weaving and woodcarving, jewelry, etc. At present, we offer no vocational courses in commercial preparation for a job in a specific field. We believe that a broad base for further training in art fields is formed by the experiences provided in the courses we now offer. We also provide the opportunity for students to explore the possibilities of careers in art.

Art education, based on the broad meaning of art and the values of the creative, is a force to be reckoned with in making a dynamic, democratic society by making dynamic creative personalities able to solve problems of personal adjustment in a complex modern world. We may hope to see man restored to his birthright as a human being in tune with nature and in control of the new world of scientific discovery.

SPECIAL PROBLEMS IN OUR ELEMENTARY ART PROGRAM

1. Need for a city-wide exhibit—every child a participant.
2. Elimination of competitiveness. No jury from outside the school.
3. Evaluation through the exhibition.

The response to our plan was truly overwhelming. In every section of the city, parents, teachers, children, administrators, all were enthusiastic and eager to repeat this highly rewarding project.

Next year we plan to have "evaluation clinics" for each area with teachers and consultants taking stock of the evidence as related to aims.

BALTIMORE, MARYLAND^{*}

From the standpoint of administration, art in the school is regarded as coordinate with other studies. From the standpoints of content and method, however, art is somewhat, though not radically, different from the other subjects. It is concerned with the meeting of human needs through the transformation of materials into products, and with the appreciation of works of art.

The art-education program is concerned with developing human personalities and is, therefore, vitally tied up with the general education of the whole child, considering especially his emotional development. Art as a curriculum area should provide an emotional and creative outlet for individual expression, thus helping to integrate the personality of the child. Opportunities are afforded at all levels, which help all children to grow aesthetically, not just the talented few. The works of master artists, as expressions of past and present, are studied systematically by students, while their own art expressions result from vital experiences, both in and out of school. This program is related to the home, the school, and the community.

Because of this program the pupil gradually comes to acquire deeper understandings of art processes, skill in their performance, and taste, which implies the ability to judge and make wise selections. It appeals to differences among children in order to secure the interest and response of all.

Art activities are desirable to the extent that they accelerate the child's general growth and development. The purpose of instruction at the elementary-school level is to meet the general needs of all through the use of art materials, and to provide for aesthetic experiences through contemplative activities. The resultant art is often an index to the individual pupil's growth and development.

Social studies and elementary-school art have been so closely related that art has sometimes been regarded as a social study and thus absorbed by this area to the extent of losing its identity as a curriculum entity

^{*} Statement prepared by Dr. Leon L. Winslow, Director of Art Education.

worthy in its own right. At certain times art should have no relationship to the social studies, but should grow out of science, the language arts, or some other curriculum area. At other times art should not relate to any other area but should exist merely as art, as science or reading and arithmetic most often exist *as such*. Children are all too infrequently given opportunity to participate in free art expression which in no way relates to any other curriculum subject, although its therapeutic values would seem to justify this on frequent occasions.

All handiwork with materials engaged in by elementary-school children should be elevated to the plane of art, and should be so considered by administrators and teachers. Even though attractive art products sometimes result from the interaction of various curriculum areas without any assistance from an art specialist, this should not imply that professional assistance in teaching art is either unnecessary or uncalled for.

Resource teachers of art are assigned to one or more elementary schools to help carry on the art program. This constitutes an outstanding and helpful addition to the art-education services. The chief function of this position is to assist the classroom teacher in carrying on and improving the quality of instruction in art, by working with the teacher in the classroom in any ways that may seem to be helpful to the teacher and the children, and by demonstrating procedures when this seems advisable; by helping develop in teachers an increased appreciation of the value of art to children; by establishing art as an integral part of the curriculum in the minds of faculty and parents; by challenging those teachers who already do good art work to do still better; by helping the teacher who lacks confidence in art to make an effective beginning and ultimately to succeed; by gathering art materials and information which may be needed, and guiding teachers in their proper uses; by strengthening the capacities of a school faculty for carrying on *worth-while art activities* to the point where all teachers will feel confident and capable in their teaching; and by assuming responsibility in school-wide activities such as an art club, exhibits, the preparation of scenery and costumes for school performances.

THE SECONDARY PROGRAM

In the junior high schools art is largely exploration and guidance for boys and girls with varying interests and abilities, but in the senior

high schools pupils have the opportunity of electing a general art course, which acquaints them with the place that art occupies in the home and in the trades and industries. For those who wish to pursue the study further in the general senior high school, art-major courses are available. In grades 9 through 12 a sequence of courses leading to the high-school diploma is offered as the Art Curriculum, Baltimore's unique contribution to public-school art education, for the talented few. The art courses of this curriculum include general art, painting, sculpture, industrial art, commercial art, architecture, and theater art. It prepares the student who completes it successfully for entrance to college or art school. For those who wish to enter the vocational high school, there are courses in advertising art and sign painting, graphic arts, general design, and distributive education.

The Art Curriculum is one of six academic curriculums open to secondary-school students. It offers a cultural background that all can use and profit by; in it the student pursues art as a major subject six periods a week in the ninth grade, and ten periods a week in the tenth, eleventh, and twelfth grades. Some students who enroll will ultimately become producers of art, while others will enter the industrial or the mercantile fields, teach art, or work in an art museum or library.

The records made to date by Art Curriculum graduates in art school, college and university indicate that it is both sound and worth while. Since its inauguration in 1942, over 30 of its graduates are now engaged in advertising, drafting, or some other form of art occupation, while 92 are going on with their education. One of the charter graduates of the curriculum is now a candidate for the Ph. D. degree in a university. A number of others have earned the bachelor's and master's degree.

BOISE, IDAHO⁴

Art plays an important role in the daily lives of all people. Because it is so thought of, we give it an honored place in the daily program of the boys and girls in our Boise school system. Training and developing children to be better citizens for tomorrow is the school's business. Through the art program, we are giving opportunities for boys and girls to create in their own way. We encourage the pupils to experiment.

⁴ Statement prepared by Paul C. Dalzell, Director of Art.

Working with many materials challenges the imagination and stimulates growth. We try to reach all the children through their needs and interest in what they see, hear, feel, and think.

IN THE ELEMENTARY SCHOOLS

In our elementary schools, teachers give opportunities for using many kinds of materials. This helps to create interest, and once that interest is developed, creativity is stimulated and individual growth begins.

Respect for one's own work as well as that of others is encouraged. Individual growth must be the ultimate aim of the school. Child art is not adult art and must not be evaluated on that basis.

Specific objectives for our elementary schools are growth through freedom of expression and creative thinking, developing personality through the needs of the child, developing an ability to evaluate.

IN THE JUNIOR AND SENIOR HIGH SCHOOLS

In our system, we have a junior and senior high school set-up. Due to crowded conditions in the senior high school, the tenth grade was moved back into our junior high schools. This has created several problems.

However, it is our feeling that the junior-high art should be very experimental, working with many materials in many ways. In other words the pupils are given the opportunities to explore many media and develop skills and techniques on their own level. Just having fun with crayon, pencil, or paint is most important. Keeping the "urge" to do something creative with that which is at hand is very important and of real value to the adolescent.

In the senior high we continue to give the students the opportunity to create and develop in their own way, at their own speed. Guidance in vocational and educational opportunities is offered. We try to develop an appreciation for all the arts as well as a better and more intelligent consumer of goods. All art students will not make their living through art, but all will find a real need for art in their daily living.

SPECIAL FEATURE

The art program in our elementary grades deserves special recognition. Teachers are constantly using art with other subject fields. Illustration

in the primary grades is a must for a good reading program. An illustration of what the child experienced over the week end, on a trip to the lake or farm, affords opportunity for the child to draw or paint or mold out of clay that which interested him most. When these creations by children are finished they are hung about the room or placed on reading charts and evaluated before being taken home.

Number work is correlated with art in that the teacher may write on the board: "Draw four green trees or two red apples and one yellow apple." Color is introduced to an otherwise cold subject of figures.

Evaluation gives the child an opportunity to share his work with the class. Every child participates. In this way all children are made to feel that they belong to the group.

In the upper elementary grades, illustration continues to serve the child in his educational growth. Crafts help the child to develop muscular control and to keep an interest.

The art program in our elementary schools is one of great value. The real teacher helps the child grow and develop by giving him the opportunity to express himself in many ways during the normal school day.

HAZLETON, PENNSYLVANIA⁵

OVERALL PHILOSOPHY

The teachers of the Hazleton schools have a well-defined philosophy of art education; it embraces the elementary and secondary field and may be stated as follows:

1. To provide all children with an opportunity to enjoy and use art in their daily work and living experiences.
2. To develop the children's self-confidence in and through creative expression.
3. To promote individual and group activities for the development of social and democratic ideals so necessary to a free nation.
4. To provide for a wide range of experiences with media and materials that permit the children to attack their own problems and allow for individual differences in the interpretation of subject matter.
5. To encourage children to explore and experiment freely with new materials and media for creative expression.

⁵ Statement prepared by Karl G. Wallen, Art Supervisor.

A COÖPERATIVE PROGRAM

The Board of Education, the Superintendent of Schools, principals, and teachers of the Hazleton Public Schools realize the importance of art as a definite aid in promoting the development of the children. It is only through the excellent coöperation of all concerned that the department is able to put into practice the overall philosophy of the art program.

SPECIAL FEATURES

Display Areas

All schools are equipped with display areas in individual rooms and a central display area in each of the school corridors, where a continuous display of the art work of all grades is shown from September to June. Teachers and pupils of the grade schools plan and hang the displays. A greater amount of art work, representing more children, can be exhibited through this method than the conventional once-a-year type of exhibition. It is the firm belief of this reporter that continuous exhibition of students' work, with proper publicity throughout the year, does more to keep art work before the public than the traditional once-a-year art exhibition.

Junior Art Gallery

With the coöperation of the public library, the Art Department installed display areas in the children's department of the library and established a Junior Art Gallery. Monthly exhibits of the work of grade-school children are shown in this gallery by the children's librarian.

ADULT ART EDUCATION—PUBLIC RELATIONS

The art department of the public schools sponsors an adult program that is designed to meet the cultural and recreational needs of the community. Classes for beginners and advanced students in the fields of painting, jewelry, enameling, ceramics, and ceramic sculpture are taught throughout the year. The public-relations value of this phase of the work is inestimable.

Hazleton Art League

The Hazleton Art League coöperates with our school art program in granting the use of its galleries and sponsoring displays of secondary

students' work. The League is also instrumental in bringing painters and exhibitions of national importance to the students and general public. The Hazleton Art League also awards two medals each year to the outstanding senior art students in painting and in crafts.

IN-SERVICE EDUCATION OF TEACHERS

An in-service program permits teachers, by groups or grade levels, to meet and explore the varied art programs in the elementary and secondary fields.

All elementary schools close at 3:20 P.M., allowing grade teachers forty minutes each day to plan their work, exhibitions, and have conferences with parents and supervisors in the special fields. During this time provision is made to permit children to work on any phase of the school program.

JACKSON, MISSISSIPPI^a

In the Jackson public schools, a system which includes 16 elementary schools, three junior high schools, and one senior high school, and approximately 450 teachers, we have attempted to develop each child as an individual with personal freedom and self-expression and with a sense of group interest and responsibility. This group participation, exemplified in projects such as mural painting and the making of clay tableaux, is an important factor in our program. Copy work and imitation are held to a minimum, and each child is encouraged to solve his or her own problems by creative thinking and experimentation.

The study of art masterpieces is a valuable part of the program. Our purpose in presenting fine-art reproductions in the elementary schools is to stimulate the child's interest in the meaning and significance of the works of art and to initiate an appreciation of the visual arts. Through picture study the child becomes familiar with the art elements—value, form, line, space, light, and color—in a very elementary way by observing these elements in the reproductions. An audio-visual library and projection equipment in each school aid in the enrichment of this phase of the program.

The evaluation of the child's progress within the program is not on

^a Statement prepared by Mary Dell Burford, Elementary Art Supervisor.

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KANAWHA COUNTY, WEST VIRGINIA¹

Kanawha County is one of the largest and most complex county-unit systems in the United States. Over an area of 914 square miles there are in operation 269 schools taught and administered by 1903 principals and teachers who have under their control approximately 54,000 students. The county transports more than 20,000 children daily to consolidated schools on 102 buses which are owned and operated by the county school system.

According to national recommendations, Kanawha County is short of supervisors. There is one superintendent, one administrative assistant, six assistant superintendents in charge of certain divisions, and eight supervisors of instruction—the supervisors of nutrition (hot lunch), audio-visual education, vocal music, instrumental music, industrial arts, rural education, and two employed as directors of instruction in the area—grades 1 through 12. These two directors were formerly supervisors of reading and art. Therefore, there is no supervisor of art, as such, for this large system. *The directors of instruction believe that reading and art should permeate all areas of instruction.* There are 23 art teachers in the secondary schools.

Good things in art are happening. Just as the classroom teacher should inspire the children and lend enthusiasm, so the supervisor (or director) should guide and help the teachers. She is on call and gives help when and where needed as far as time will permit.

The springboard for good art practices has been the Kanawha County Art Association. This started about six years ago with a group of teachers who expressed a desire to meet and work together. The supervisor called the meeting. Now this group is over 300 strong. Monthly meetings of an instructional nature are held. The group sponsors art workshops, with members volunteering to work with groups of fifty other teachers. It has been the practice to sponsor workshops given by commercial edu-

¹ Statement prepared by Gratia Bailey Groves, Director of Instruction.

the basis of his finished product but rather by his growth in art experiences, his enjoyment of the art period, and the development of taste and good selection in the choices he makes day after day.

In order to provide the classes with a variety of stimulating experiences, and to help the individual teacher in making up a particular program for her group, the art supervisor provides each teacher with a flexible program of tangible methods and techniques. These methods, all of which employ readily available materials, might include field trips, assigned topics, the use of real objects, pictures, natural phenomena, community and world events, music, and similar approaches. Naturally, every attempt is made to correlate the child's art program with his other school subjects.

Normally the art supervisor visits each classroom once each six weeks for observation and demonstrations. In order to give the teachers more help, scheduled conferences and voluntary clinics are held throughout the school year. The conferences are usually conducted by the teachers themselves. A typical conference was based on Elise Boylston's *Creative Expression with Crayons*. Several teachers on each grade level selected one of the crayon techniques suggested by Miss Boylston, taught this method to her students, and then showed examples of the selected crayon technique to the conference, explaining how she had made the presentation to her class. Attendance at these meetings has indicated a real interest on the part of the teachers, and a desire for additional help.

AT THE SECONDARY LEVEL

At the junior-high level, exploration is offered all pupils through a required general arts course with follow-up work of two additional courses in the fine-arts area; while at the senior high school three years of art are offered on an elective basis.

The general philosophy of art recognizes that the purpose of art in the school curriculum is to help develop in the individual a wholesome personality, stimulate creative thinking through imagination and observation, and encourage active participation in community affairs. The child should have continuous creative art experiences from the time he enters first grade through high school. The fulfillment of art education is realized when it fosters the proper relationship of an individual to his fellow man, to his surroundings, and to God. With a basic knowledge

of art principles and techniques a foundation is laid upon which the child can make sound judgments and develop keen observations and appreciations of beauty in nature and man-made things. Creative expression should carry through the many facets of school and adult life.

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AT THE SECONDARY LEVEL

At the junior-high level, exploration is offered all pupils through a required general arts course with follow-up work of two additional courses in the fine-arts area; while at the senior high school three years of art are offered on an elective basis.

The general philosophy of art recognizes that the purpose of art in the school curriculum is to help develop in the individual a wholesome personality, stimulate creative thinking through imagination and observation, and encourage active participation in community affairs. The child should have continuous creative art experiences from the time he enters first grade through high school. The fulfillment of art education is realized when it fosters the proper relationship of an individual to his fellow man, to his surroundings, and to God. With a basic knowledge

cators and to close the year with a four-day spring workshop in which eight teachers each take one area of art instruction, with fifty teachers in each section. Teachers may attend one or all eight sections but must enroll in advance. In this way art in-service help has been given to at least 600 teachers each year and there is always a waiting list.

Another development this past year has been the forming of an Art In-Service Bureau. Twenty-three teachers, both elementary and secondary, have volunteered to go to other schools or community centers to hold workshop sessions with faculties and community workers. A seventh-grade printing class printed an explanatory folder. There is a separate sheet for each worker with his or her picture, educational qualifications, description of work he volunteers to do, etc. All principals have this folder and can call on these people for help.

There are five schools this year working as art-curriculum-center schools. These five schools have 56 teachers. They have developed a philosophy of art for these schools, also general and specific objectives, and are writing successful units showing the part that art played in the unit. They are likewise writing other successful art experiences. Next year these materials will be passed on to other schools which choose to work with the five original schools in the art curriculum. They will try out and add to this material or objectives in their own way. This curriculum work is going forward in 49 schools in the area of art, reading, health, language, science, mathematics, social studies, and music. Next year 58 more schools will be involved. Art is playing a big part in all areas of curriculum. For example, the schools working in the area of social studies find art indispensable for murals, charts, posters, picture maps, and three-dimensional construction.

A program of long standing in Kanawha County has been our *Musical Pictures* radio program. It is sponsored by the Junior League over station WGKV in Charleston. The purpose is to inspire creative art and creative writing through music. A Junior Radio Board of approximately twenty people includes Junior League members, principals, and teachers. They write their own scripts for broadcasts. Art and writing selected by the participating schools are displayed in an exhibit at the Diamond Department Store each year and are of much interest to the public.

The Scholastic Art Awards Exhibit is held each February. Many West Virginia students have been helped through scholarships. The growth

in understanding of art concepts the past seven years has been evident from the work submitted. Scholastics has not been a goal in itself, but having work displayed has been a great inspiration for accomplishment in the regular art curriculum.

Regardless of one's situation, he can have promising art practices. Growth is slow but sure if he has the initiative to plan, to work, and to share; but above all he must help his teachers to develop an art philosophy which is their own and which is in keeping with the needs of our youth today.

KANSAS CITY, MISSOURI*

Art is more than making pictures and objects. It is more than enjoying the selected examples in museums and galleries.

Art is experience that touches every phase of life, experience with beauty—beauty of form, color, sound, rhythm, language, even of flavor and odor.

Response to art influences man intellectually, emotionally, spiritually. It influences the arrangement of his mantelpiece, the clothes he wears, the book he chooses, the fun and recreation he seeks, the kind of citizen he is, the ideals toward which he works.

Art is integrated with the cultural and social forces by which men live and die. It enriches and enhances life, making it worth the struggle.

Art, being tangible, sincere, and of the people, is a means of friendship and understanding between countries.

Art has a broad and integrated field and plays a vital role in democratic living. Thus, emphasis in our schools is placed on the development of sound thinking, sincere appreciation, creative effort, resourcefulness, and good taste in those areas of life in which the child is most likely to find his day-to-day living.

By art appreciation is meant knowledge of and response to both the fine and functional arts. Art appreciation is not apart from life itself but is integrated with daily living. When children place books neatly on a library table, pick up unsightly scraps, put together a pleasing flower arrangement, or discover that even surroundings at home can sometimes be made more attractive with a little thought and effort spent

* Statement prepared by Rosemary Beymer, Director of Art Education.

in the cause of orderliness and beauty, they show growth in art appreciation. To give the child experiences that will add to his knowledge and increase his enjoyment of art, the school takes care to:

1. See that the buildings and rooms are such that a child can grow in aesthetic responses.
2. Give him opportunity to participate in many kinds of art activities, because his appreciations have to be built upon a realistic and emotional basis.
3. Let him have firsthand experiences seeing, feeling, and discussing objects of art. These give enjoyment and build standards.
4. Teach enough simple art techniques to enable children to work with confidence.
5. Allow sincere, free response from children, emotionally as well as intellectually. Appeal to the eye is not a whole experience for a child; he has to bring emotion and language into the situation.

LIVINGSTON, NEW JERSEY*

ELEMENTARY SCHOOLS

We have always realized that if the scope of the program and if the art work is to progress, it must have the full coöperation of all the teachers, principals, and custodians.

We are particularly interested in providing for every child a large number of experiences with water colors, crayons, clay, paper, and other materials that call for manipulation and control. The basic subject matter, of course, grows out of the environment: figures in action, trees, houses, and simple items that children are able to fit into the pattern.

Developing interest in all of life is a major purpose. But even more important is to help create and develop in the child the awareness and the joy and satisfaction that come with creative expression and in coöperative group working and sharing.

Without the power to observe and to use that observation, without proper muscular coördination and manipulative control, all else is impossible. Whenever possible, we tie in the kinesthetic experiences of the art work, using the arms and body to parallel lines of direction and shapes which the children observe in their conscious activities, such as the walking trips we often take.

* Statement prepared by Margaret LaMorte, Supervisor of Art.

Two of the best experiences for the greatest number of children during the recent past were:

1. The Flower Show, in which the whole school-community effort fell into a beautiful, natural pattern of working, learning, and having fun together.
2. The cooperative development of the farm and community projects by two first-grade teachers. The remarkable construction of the farm and of a typical large market were worth-while experiences. The trips for purchasing and visiting and the interesting art work that resulted served as further stimulation for activity in art.

The evaluation by the children at Central School was a revelation. They decided that the winning of a ribbon at the Flower Show was not important in comparison to the fun they all had in making their own arrangements and in sharing.

Because children aim to please furnishes a natural form of motivation and, invariably, they succeed. Such was the case with the class that assumed responsibility for designing and making scenery for the Music Festival. This and other instances are continually coming up to make one aware that this method is worth while. It is evident that teachers are constantly developing their own rich background, and their growth and appreciation are the source on which the children build.

Teachers and coördinators try to develop something *special* in each building. Activities along this line are Christmas scenery in Roosevelt and Harrison Buildings, the Flower Show at Central, and the making of place mats for the Old Folks' Home and work for the Red Cross at Squiretown.

Next year, we are anxious to develop a series of workshops for teachers in order to help them with specific problems and in their understanding of the art program.

JUNIOR HIGH SCHOOL

We believe that being a "teen-ager" is particularly difficult, and that frequently the problem of growing up can assume overwhelming proportions. We believe sincerely that successful living is based upon personal integrity, a sense of responsibility, understanding, and cooperation. Therefore, a wide variety of classroom procedures are used to try to help individuals locate their particular niche and interest. The aims of our program at this level are these:

1. The development of greater awareness of the beauty which continually surrounds our lives; to broaden and *enrich* our experiences by opening our eyes to the well-designed and the lovely.
2. To coordinate awareness with keener observation.
3. To develop discrimination in selection.
4. To correlate observation with control and coordination.
5. To offer opportunity for expression in as many media as possible.
6. To encourage group work; to face problems and make decisions.
7. To stimulate active participation.
8. To stimulate and develop special art abilities.
9. To develop proper attitude toward self-discipline.
10. To offer young people pleasant, satisfactory, creative experiences in art.

Some methods used in achieving our aims are described below.

1. *Class discussions*: to locate and clarify the interest; to make available the "fine" and beautiful which might be unfamiliar and thus not understood; to stimulate thinking as part of and before a creative experience; to create a warm, satisfying relationship between teacher and pupil; to give opportunity for word expression and terminology experience as well as creative expression.
2. *Group work*: arrangement and selection of paintings to decorate the halls of the buildings; bulletin-board arrangements; scenery painting, stage construction, stage make-up, three-dimensional displays; cleaning and caring for equipment; making props for the various assembly programs; contributions to community groups and agencies.
3. *Individual contributions to the community*: Halloween windows; Poppy Day posters; decoration of bags for the Red Cross.
4. *Use of visual aids with discussion*: movies on various media; successful commercial posters; art magazines and books; displays of the work of some successful young artists from the initial layout through printed material or completed paintings; demonstration in oil painting of snowscape from art-room window, pointing up artists' prerogative of selection and deletion for purposes of beauty or composition.
5. *Research* in areas that tie art with home and life experience: interior decoration; clothing; color; theater.
6. *Experimentation*: awareness of design through experimentation with materials and with art elements and principles.
7. *Educational excursions*: planned museum visits; trips through town to identify architectural types; sketching trip to Flower Show; backstage visit to a theater; and other similar journeys.

Following the activities listed above, classes did critical written evaluations from which thoughtful suggestions for art work were gathered.

One of the strong beliefs we hold is to give all pupils opportunity to work with a wide range of materials: colored chalk, charcoal, crayon, tempera paint, water color, and oil. All should have experience in drawing from nature out of doors or through the art-room windows; working from the posed figure in action, from still-life, and imaginative expression. The many crafts are also made available and in the same spirit as the graphic experiences.

MINNEAPOLIS, MINNESOTA¹⁰

The philosophy that governs the art program in the schools of Minneapolis is expressed in a unique manner: art as it affects or reflects the needs of pupils, parents, and the community.

OUR PUPILS

- . . . respond to an aesthetically pleasant and permissive atmosphere.
- . . . need opportunities to communicate their experiences, ideas, feelings and concerns.
- . . . crave experiences that encourage exploration, responsibility, and independent thinking.
- . . . want teacher and peer acceptance, support, stimulation, guidance, praise, and respect.
- . . . need to discover their own personal growth, interests, and capacities.
- . . . like to see, feel, arrange, collect, express, and imagine.
- . . . desire group activity as well as individual activity.
- . . . have a variety of needs, interests, and capacities.
- . . . desire success, satisfaction, and a sense of belonging.

OUR PARENTS

- . . . recognize that art fulfills a basic human need.
- . . . realize that all pupils have innate creative abilities.
- . . . understand that pupils think and create differently than adults.
- . . . see evidence of pupils' artistic abilities by work done in school as well as at home.

¹⁰ This statement, reproduced by permission of Dr. Del Dosso, Director of Art, is in the form of an attractively designed folder.

- 516 . . . accept and encourage the pupils' independent thinking and solutions.
- . . . encourage work and play experiences within the home.
- . . . know that art can help to maintain natural creativity, resourcefulness, and sympathetic understanding.
- . . . understand that art is personal rather than imitative.
- . . . understand that the manipulation of art materials *can foster* physical, mental, social, and emotional development.
- . . . like to see pupils' development and growth.
- . . . enjoy pupils' work.
- . . . know that art *encompasses* architecture, painting, sculpture, clothing, machine-made and handmade crafts.
- . . . realize that discriminate tastes make everyday living more pleasant and convenient.
- . . . realize the value of creative powers in adult life.
- . . . know that beauty can bring spiritual uplift.

OUR COMMUNITY

- . . . has many cultural resources.
- . . . understands the importance of wholesome leisure-time activities.
- . . . lives and worships within many fine examples of contemporary architecture.
- . . . provides space for exhibits and opportunities for pupils to see, use, understand, and appreciate.
- . . . has shops that handle contemporary man-made and machine-made forms.
- . . . has much surrounding natural beauty and wildlife in parks, lakes, farms, and countryside.
- . . . sees pupils' experiences reflected in visual expression.

IN OUR SCHOOLS ART ACTIVITIES

- . . . are based upon the pupils' needs, interests, and capacities.
- . . . utilize the actual, imaginative, and vicarious experiences of pupils to stimulate individual thinking and resourcefulness.
- . . . challenge explorative and creative powers by providing experiences in many two-and three-dimensional media.
- . . . are based primarily on personal self-expression, but they also moti-

vate appreciation, awareness, and sensitivity toward nature and man-made forms.

- . . . provide pupils with the opportunity to achieve and enjoy success through participation in individual and group experiences.
- . . . elevate self-esteem and self-confidence through pupil exhibitions, discussions, explorations, selections, and creations.
- . . . encourage individuality through respectful praise of many ways of working and thinking.
- . . . emphasize respect for machine and hand tools as well as a variety of media.
- . . . help maintain open, flexible, and inquiring minds.
- . . . help pupils to plan, discuss, and evaluate.
- . . . help pupils to see, appreciate, understand, and apply.
- . . . allow each pupil to set his own standard based on his capacities and progress.
- . . . give teachers an opportunity to move among the pupils to give warm, friendly encouragement and praise.
- . . . use family traditions, community resources, and our American heritage to vitalize the creative experience.
- . . . accept flower and bulletin-board arrangement as art problems as well as the creation of a painting or sculpture.
- . . . accept all pupils—the slow learners, the average, and the gifted.
- . . . show that pupil growth is the important end product.
- . . . belong to the pupils.

OKLAHOMA CITY, OKLAHOMA¹¹

Belief in the inherent creativity of children is basic in the operations of the art department of the Oklahoma City public schools. And if creativity is inherent in children, then it must be a part of everyday living, of reactions to experiences, of associating and working with other people, and of developing all those innate individual powers which make life worthwhile.

In our elementary schools we no longer have specialists in art in each school, and so every classroom teacher is a potential art teacher. This presupposes, then, a continuing program of in-service education since

¹¹ Statement prepared by Grace Chadwick, Director of Art.

teachers, being human, cannot possibly possess a workable "know-how" in all subject areas; and after all, art education does require a teacher—an enthusiastic one, preferably, who believes in experimentation and in helping children develop and express *their* ideas and reactions to experiences in terms of form and color.

Generating belief in and enthusiasm for creative art expression on the part of the teacher becomes, then, a major issue in our elementary art-education program. Fortunately, we have three assistants in the elementary schools who go on call to help teachers with their art problems. They are booked solidly for weeks in advance. Teachers state the areas in which they want help, they know when the art assistant will be there, and they plan accordingly with their children. Schools love to have these assistants come. The confidence they inspire in teachers and children is of inestimable value. Our big problem is how adequately to serve a system the size of ours with so few assistants.

Our secondary schools, of course, have art teachers whose training enables them to guide adolescents in creative and appreciative activities in the space arts. These art departments operate with the idea of promoting art experiences for as many students as possible, offering opportunity for exploration and experimentation, and drawing inspiration from varied subject matters and life situations. Emphasis is placed upon acceptance of responsibility, development of taste and judgment, organization of ideas, emotional development of the individual student, and his relationship to the group at school, in the home, and in the community. For those with art career plans, an attempt is made to provide the basic needs for qualifying for subsequent training.

There are certain effective features of our art program which may be unique. We have just completed our third year of *Creative Crafts*, a thirty-minute weekly television program broadcast by WKY-TV over Channel 4. It is a public-service program produced by the Art Department of the Oklahoma City public schools and the Community Workshop of the Oklahoma City libraries. Scheduled on Saturday mornings, it is beamed directly to children in their homes, not only in Oklahoma City, but all over the state and sections of adjoining states.

A teacher who is doing good creative work in some chosen area assumes responsibility for a program. She produces a worksheet and trains the children for the presentation. The idea is to illustrate a number of ways of doing the craft, and then to suggest that "you try it your

way." Over 500 worksheets are sent out on request each week by the Community Workshop. The effectiveness of the program in our own school system is very rewarding.

Artists Are People is an effective fifteen-minute weekly radio program prepared by a teacher and her group of children and broadcast over our school radio station KOKH-FM. It is usually biographical and in dialogue form.

At the Jefferson Building, our instructional center, we keep continuing exhibits of crafts and murals done in our schools.

At Inverness-Boyd Museum and Institute of Art, which is an old apartment house converted into a school museum and work center, we keep a continuous exhibit of the individual paintings and drawings of children in our schools.

OAK RIDGE, TENNESSEE¹²

Art education at Highland View Elementary School in Oak Ridge, Tennessee, is a composite of several circumscribing factors. The large enrollment of between 800 and 900, with 25 different class groups on six grade levels, has made periodic allocation of time one of the most limiting factors affecting the art program. The concept of the art teacher as a special teacher provides further limitation; notwithstanding the situation or circumstance, a genuinely creative art program can be had if the correct approach is employed.

In ascertaining that approach it is essential to determine what art is supposed to do for the child that no other subject can do. There are many overlapping contributions to child development when all the forces at work play upon him. But art plays a singular part when considered from the standpoint of a mode of expression through material. It seems that one of the most basic needs of life is the urge to express oneself and the accompanying need for acceptance, which is, in short, success. There are many avenues; some "say it with flowers," as the expression goes. Some use poetry, and all the various means of conveying ideas and concepts ensure success for all in some manner or other. Art provides an avenue of expression through material with acceptance for all in varying degrees of success depending upon aptitude and ability.

Consequently, an art program should provide a wide variety of ac-

¹² Statement prepared by George Wilson, Art Instructor.

tivities, experiences, and/or materials to meet the varied individual likes and dislikes within a group. Coupled with this concept is the dual purpose of also providing frequent exposure to the same media and material to develop facility or competency to achieve success. How often one hears the saying, "I know what I want to say but I don't know how to say it." A happy medium must be found between these two concepts.

However, it is not enough just to express oneself. There must be something to say. It has been the author's personal experience in more ways than one that when once he has an idea or knows what he wants to say the rest seems relegated to a minor (though still important) role. Where do we get our idea for the things we do in art? Things we do, things we see, and things that happen to us. These form the subject matter for modeling, painting, etc.

These take in all the experiences that children have, which brings us to perhaps the most important aspect of the correct approach. There is a sense in which each child or individual conforms to the norm or to the group pattern. But there is also a counteracting force of self-selecting that is essential in the cycle of expressing and accepting necessary to success and the maintenance of the ego. There is a fine balance between imposition on the part of the adult and self-determination on the part of the child.

It is the responsibility of an art program to provide opportunity for adequate self-selecting or self-determining on the part of the child in all his experience through materials. The correct approach involves maximum child participation on all stages of the process, from planning to evaluating—with adequate time, guidance, working space, and material to achieve maximum success for each child. Each activity and program should be evaluated on the basis of how far in this direction the particular activity is taking the individual and the group.

PITTSBURGH, PENNSYLVANIA¹²

The Foreword to the *Guide to Art Activities* in the Pittsburgh public schools, prepared by a committee of teachers and supervisors, states that the *Guide* is "based on an analysis of the child at each maturation level, his interests and his needs, both personal and social."

It further states that ideally the art activity grows out of teacher-

¹² Statement prepared by Mary Adeline McKibbin, Director of Art Education.

pupil planning in response to real needs. It is the obligation of the teacher to make children aware of needs not readily sensed, and continually to broaden their interests. Instead of following a set course of study, art activities in Pittsburgh develop in response to interests and needs, the scope and sequence of such art activities being determined by pupil-teacher identification of ways to satisfy those needs.

To care for children's individual differences, they are introduced to a variety of art media, both two- and three-dimensional, and encouraged to explore their possibilities. From kindergarten through twelfth grade this exploratory, creative attitude is encouraged. The quality of the child's experience is always considered more important than the quality of the art produced.

Art education is concerned both with the maximum development of the individual and with his adjustment to the social pattern of which he is an integral part. Use, therefore, is made of community resources—from zoos and supermarkets, planetarium and conservatories, community-development projects and the Arts and Crafts Center, to the Carnegie Institute and the International Art Exhibitions.

We plan art activities for all children, not for the talented few, for we believe that all human beings have a need for some form of creative expression. Art experiences, because they offer direct contacts with color, form, and texture, bring sensory response, develop sensitivity to these elements as they exist everywhere in life, and thus become sources of constant revelation and pleasure. Appreciation itself becomes a creative experience.

Coöperation rather than competition is characteristic of art activities. Children working together learn to value human differences and to appreciate the unique contribution of each to the group. Because of the informal atmosphere in the art class, tensions are resolved; individual self-control supplants imposed discipline. The good art teacher maintains a free but challenging classroom atmosphere.

We do not in Pittsburgh subscribe to a laissez-faire attitude toward art experiences; nor do we endorse teacher dictatorship, however well intentioned. Dictatorship is fatal to creativity; no leadership invites frustration.

Teachers, therefore, assume the role of democratic leadership. They attempt to understand child development and to consider the child's art product as evidence of growth at the child's own level.

They believe that sincere expression is more desirable than technical perfection or unfeeling documentation.

Good teachers promote the desire to use art materials creatively by furnishing challenging experiences and sensitizing children visually and emotionally to the possibilities for art expression inherent in these experiences.

They acquaint children with a variety of media, guide them in the use of materials, and help them acquire those skills for which children at any stage of their development sense the need.

Development of skills and understandings, however, represents only a part of the total development of the individual. There should be growth in the individual's capacities for satisfying self-expression and communication; increasing functional application of art values to control of the environment; an ever fuller understanding of the self and society.

This we believe and, in part, practice. Art is "for all" through the eighth grade. In grades 9-12 it is an elective, but, as such, is scheduled five periods a week and carries regular credit toward graduation. Not more than 25 percent of any high-school student body elects art. In large high schools there are specially equipped metalcrafts and ceramics rooms, as well as general art rooms. New junior-high-school art rooms are all-purpose studios, equipped for all types of two- and three-dimensional work.

Intermediate grades (4-6) in large elementary schools have art-trained teachers and fairly well-equipped art rooms.

Art activities in the primary grades are the responsibility of the classroom teacher, who, of course, has access to the art supervisor in the district. These teachers have responded enthusiastically to help in in-service workshops conducted by art supervisors.

As everywhere, the success or failure of an art program depends upon the teacher—his interest, his eagerness for growth, his understanding of both the child and art processes. We are fortunate in Pittsburgh in having a fine group of art teachers.

RICHMOND, VIRGINIA¹⁴

We have art in Richmond, for where there are children there is art. Children, teacher, and communities differ—so also do art experiences.

¹⁴ Statement prepared by Helen Cynthia Rose, Supervisor of Art Education.

Our program provides the 35,000 children in Richmond schools with art experiences emphasizing:

Art for Good Living (at home, at school, and in the community)

Creating more attractive surroundings.

Developing a taste for good design in the things we see and use every day.

Acquiring a knowledge of our culture, past and present, so that we may be better able to appreciate and understand the art in our own lives and community.

Art for the Individual

Realizing emotional and moral satisfactions through the creative experience.

Developing skills and interests leading to hobbies and vocations through participation in the visual arts.

Art for the School Program

Giving the child an understanding of the world of which he is a vital part.

Helping the child to organize other areas of learning—science, history, geography, music, mathematics, physical education, and dramatics—in a visual, creative manner.

ANSWERS TO QUESTIONS

Is the elementary classroom teacher or the art teacher responsible for providing the child with art opportunities?

Both. Art teacher, classroom teacher, and children plan together. The art teacher works with the group in the activity for which it most needs his specialized help and the classroom teacher carries on the art program, which has been coöperatively planned on a long-range scale.

How does the elementary art consultant work, and what does he do?

He works best for the greatest number of people with a combination regular and "on call" schedule. This enables him to see all teachers and children periodically, and allows time to do the things requested of him when most needed.

The art consultant initiates long-range planning with the teacher, suggesting possible art activities; introduces new materials; keeps teachers informed of available visual material; initiates workshops for teachers and parents, arranges exhibitions; acts as adviser on bulletin-board and corridor displays; works with groups on scenery, props, and costumes for classroom and assembly performances; interprets the program to

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P.T.A. and faculty groups; and helps all with whom he comes in contact to understand child characteristics in art.

How can art be available for all children on the secondary level?

Courses are offered which appeal to all students. Incorporated in these courses can be art for the consumer, specialized art, "hobby" art, art and culture, and the humanities and art. Exhibitions are displayed in the main corridors of schools from museums, local artists, and students.

Art study and art services may be a period for students who are or are not enrolled in art to come from other classes to work on an art project, to work on illustrations for school publications, scenery and costumes for dramatic productions, and other school needs. The art teacher may go to other classrooms to contribute to the program through the field of art during this period.

Is a course of study necessary in art?

A guide of some kind is highly desirable in a school system of this size where art teachers change and teacher training varies. Richmond has had an ever-changing guide in art over the years. For the past two years Richmond teachers have been working on a revision which will provide for continuous growth in art from junior primary through high school, but will be flexible enough to incorporate the interests and abilities of the child; the stages of development; the needs of the home, school, and community; the relation of art to other areas of learning; and the cultural implications of art.

What is unique and helpful about Richmond's art department?

We are particularly proud of the use by approximately 1100 teachers each year of the 1200 items, other than prints, available for loan through our department. These materials consist of books, folders, slides, exhibitions, display boards, textiles, posters, magazines, and prints.

In addition, over 36,000 children see exhibitions in their schools from the Virginia Museum each year. This is arranged by scheduling three exhibitions each month to as many as 12 schools. Our schools also use about 250 exhibitions from the Valentine Museum each year and 25,000 children enjoy them. The Richmond schools provide bus service and classes go continually to see exhibitions at both museums. The Valentine Museum sponsors a biennial show of our children's work of six weeks' duration.

What does the art supervisor do?

I have been asked to list the type of work which the art supervisor does. This seems a dull subject to anyone other than an art supervisor until it is realized that this work must be carried on by someone. Whether there is an art supervisor who is highly trained with experience on all grade levels or not, the size of the school system determines the need for one.

An art supervisor:

Is responsible for the quality of the art teaching of elementary classroom teachers, art teachers, and resource-room teachers.

Develops art curriculum with teachers and principals on all levels to provide continuous guidance for the child in art, relating it to other areas of learning.

Initiates in-service training program in art for elementary classroom teachers, art teachers, and resource-room teachers.

Interprets and stimulates the art program through faculty and P.T.A. meetings, speeches to community groups, exhibitions, newspaper publicity, and art bulletins.

Acts as museum coordinator in arranging traveling exhibitions, children's museum attendance, informing schools of offerings of the museum, and arranging museum workshops (Virginia Museum).

Supervises the development of visual loan material and its distribution.

Is responsible for art-room plans, furniture, and equipment planning and ordering for all schools.

Develops all art supply lists, consolidates orders, selects bids on large orders, keeps books on junior- and senior-high teacher allotments, and is a "coordinator" for distribution of supplies from warehouse.

SPECIAL FEATURES

Visual Materials

The Richmond schools have circulated three exhibitions from the Virginia Museum to as many as 12 schools each month, and as a result approximately 35,000 children have seen these exhibitions during the year.

The Valentine Museum has circulated 251 exhibitions to our schools and 23,848 children have seen them.

Children have enjoyed the exhibitions at the Virginia Museum. The Scandinavian show was considered particularly valuable for children, with 1190 attending.

Approximately 1100 teachers have used the 1200 items of visual ma-

626 materials, not including prints, which the Art Department has available for loan.

The Valentine Museum held the biennial exhibition "School Art on Parade" of the art work of children, September 23 through November 1, to which 3392 parents, children, teachers, and administrators came.

Exhibitions of student work have been held in the majority of the schools. Richmond students participated in the Junior Red Cross International School Art Program and an exhibition of the work was on display at Miller and Rhoads for one week in May.

Workshops

Workshops for teachers have been numerous this year. Many have been held on clay and glazes, Christmas, evaluation of the art program in individual schools, beautification of the school, better room arrangements, and various materials.

The Virginia Museum carried on a workshop for the "Better Use of Museum Materials," which fifty of our teachers attended.

Curriculum

The secondary art teachers of the city are working on a revision of curriculum material in staff meetings. Much of this material is being incorporated in the new state art guide for secondary schools. The elementary teachers have developed a bulletin, *Clay and Kiln in Your School*, and have produced innumerable visual aids this year.

Plans, Furniture, and Equipment

Plans for resource rooms and secondary-school art rooms have been developed. Furniture has been designed by the Art Department and produced by the state penitentiary. There are now thirty kilns being used in our schools.

Participation on State and National Levels

The Art Supervisor has been active as the representative of the National Art Education Association at the annual elementary-education conference in Washington, chairman of the Art Guide for the Art Section of VEA, chairman of the Curriculum Materials Committee of Southeastern Arts, member of the same committee for NAEA, and member of committees on articulation and teacher load in the city.

RIO VISTA, CALIFORNIA¹⁵

Rio Vista Joint Union High School has an enrollment of 230 young people, in a community of 2000, in a rich rural area seventy miles north-east of San Francisco. The area is self-sufficient to the extent of not even caring for city advantages or influences. Six big school buses carry two-thirds of the students on long daily commutes. This means that there can be almost no after-school activity.

In a staff of 22 teachers, there is one full-time art teacher. Crafts are taught as a part of the homemaking department. There are five art classes a day. One of these is reserved for third- and fourth-year art students. The other four classes are open to any student without prerequisite. These classes are held on the workshop idea. Sometimes as many as four activities are taking place simultaneously. The course of study has *never been identical* any two of the past 25 years, as the activities are planned to fit the interests and abilities of the students. Every student in high school is urged to take one year of art at some time during his four years, but it is not compulsory.

Freedom of expression is encouraged. As students show a need for basic drawing and a knowledge of structure, a group will work together for a few weeks on basic forms. Just as rapidly as the student shows some proficiency he moves on to another activity. Stragglers also progress, but into less-demanding mediums.

Over a four-year period students have an opportunity to participate in individual and group projects. Among the group activities are:

1. Murals for use at school or at the state or county fairs.
2. Puppets and or marionettes used at local organizations and on school exchange programs.
3. Stage settings for school musical and theatrical productions.
4. Art work for the school annual.
5. Illuminated cathedral-size "stained glass" windows as a backdrop for the Christmas concert.
6. School, class, and organization dance decorations.
7. Local-store Christmas decorations, for which students are paid.
8. A group trip once a year to either a Sacramento or San Francisco art museum. The museum trip also includes a look at store windows and store decorations.

¹⁵ Statement prepared by Idella Church, Art Director.

Individual activities include:

1. Freehand sketching or designing while listening to music to establish the relation of form to sound and color.
2. Movement of abstract forms through space, both two- and three-dimensional.
3. Decorative designs: form, texture, and pattern.
4. Freehand brush drawing: form, line, and texture.
5. Lettering, posters, linoleum-block printing.
6. Pen and ink rendering.
7. Oil painting.
8. Crayon and/or water-color nature sketches: flower and animal forms.
9. All students attempt to paint a portrait for character studies.
10. Silk screen.
11. *Three-dimensional work includes wire and paper sculpture, masks.*

Each year there is one unit activity for all students on some period in the history of art. Each student reports orally to the class with an illustrated talk on the life and achievements of a recognized artist. In this manner a student who elects art for four years has a pretty fair view of the "masters," old and modern.

The general aims of the art classes are first of all to give students an opportunity for growth in art expression. Following that come developing skills in several art media to the end of hobby interests, and "creating for enjoyment." All classes at all times try to correlate art with good taste toward the end of a good shopping sense, and so that they will avoid shoddy and poorly designed merchandise.

The atmosphere of the art classes is organized, but students move about without unseemly confusion. With very few exceptions they enjoy their activities and usually produce something which they are interested in keeping. Unfortunately, the classes are the catchall for misfits from other school departments. Our aim is to give each child some experience in which he can succeed, show growth in performance, in appreciation, and have fun.

SEATTLE, WASHINGTON¹⁶

POINT OF VIEW

We have a planned program in art education because we believe it is a necessary part of a balanced education. We help children become more

¹⁶ Statement prepared by Dale Goss, Director of Art Education.

inventive and resourceful so that they will become more confident of their own abilities and more able to express their ideas and feelings.

While there are many ways children learn to express themselves, in art we deal with the graphic processes of painting, drawing, constructing, modeling, and designing.

In addition to developing skill in graphic expression, we help children grow in aesthetic understanding and help them appreciate the values *inherent in originality, simplicity, and tolerance.*

CONDITIONS FOR ART EDUCATION

In best serving the creative interests of children we believe teachers and school administrators must recognize that every child is potentially a creative child, that every activity or experience is potential material for creative expression, that ways of expression are unimportant so long as they are within the range of children's abilities, and that the standards and values set must be within the range of the children's understanding and acceptance. Finally, we believe that techniques and skills must be adapted to the experiences and needs of the children and that, within the limits of the facilities, the children should participate in selecting their forms of expression.

ELEMENTARY ART EDUCATION

In the primary grades we develop skills in painting, modeling, and designing. Particular effort is made to stress *originality and simplicity.* The activities are closely integrated with the children's personal experience in and out of the classroom. At this level children are given experiences which will bring an awareness of color, space, and form.

During the intermediate years children expand their earlier design experiences with paper, paint, and scrap materials, but including design with wire, metal, fabrics, and wood among their activities. At the same time study is made which leads to a clearer understanding of such art elements as space, color, form, texture, and line. As the children's interest expand to include the community, the art projects allow expression of this interest.

When children leave our primary grades we assume that they will have gained a measure of confidence in their expressive powers, have acquired the *beginning of a "graphic vocabulary," and come to accept*

art expression as a normal human activity. Upon leaving the elementary grades we trust that the children will have been successful in retaining their confidence, in increasing their expressive powers, in developing a tolerant attitude toward the creative efforts of other children, in broadening their aesthetic understanding, exploring the design potential of many materials, and in becoming awakened to the social and economic functions of art.

SECONDARY ART EDUCATION

The Junior High School

The junior high school encounters many problems related to child development and school organization not found in elementary schools. At the present time art education is required study for most children in the first half of grade 7 and the last half of grade 8. In the ninth year it is elected, but because of the requirements its availability to most children is remote.

In grade 7 we extend the objectives of the elementary schools and explore the place of art in our own community, including an introduction of its contributions to industry.

In grade 8 we teach more specific technical procedures and emphasize practical applications of the understandings acquired earlier. The aesthetic insecurity characteristic of adolescent youth can be reduced by specific design accomplishments with materials. We therefore include projects with the following materials: textiles, clay, light metals, and paper, and develop beginning skills in weaving, ceramics, jewelry, mobiles, gouache or water-color painting, silk-screen printing, and poster making. Included also in the eighth grade are activities leading to the understanding of art in America, with particular emphasis on a biographical study of selected contemporary artists.

Art students in grade 9 assume the major share of the art responsibility in the building. In this grade, therefore, we emphasize two aspects of our program. First, we encourage children to apply their skills and understandings to the everyday art requirements of their school. Second, we encourage them, in so far as time and facilities will allow, to advance their skills in one of the two- and one of the three-dimensional design areas.

Special attention is given to developing a more mature concept of

design, composition, and color and to increasing drawing skills. Each child is encouraged to study the vocational aspects of a specific art area and to explore our community resources in this area.

Upon the completion of grade 9 we hope that the children will have continued to enjoy the discovery and invention of new processes, increased their mastery of drawing and design skills, broadened their understanding of color and composition, and recognized the extent to which art is a part of their everyday activities and those of other people throughout their community and nation.

Senior High School

The art-education classes in grades 10, 11, and 12 are elected. The students usually elect art because they have a vocational or an avocational interest. Most elect art in their eleventh or twelfth year.

Emphasis is placed on concrete application of design skills and understandings to everyday problems. Classes are formed in specific areas such as painting and drawing, commercial art, costume design and fashion illustration, ceramics, weaving, and sculpture.

Because of the differences in the students' backgrounds and experiences, effort is made to provide more individual instruction as well as more opportunity for pursuit of personal interests. Added to this are provisions for individual responsibility and leadership.

Nonetheless, cooperative activities in which two or three students work together are more a part of the general procedure than in earlier years.

Students are helped to understand the historical scope of art, its strands of development with their relationship to contemporary design. It is assumed, for example, that if students wish to make either a career or a hobby of art, they will understand the important influences which have preceded and molded the contemporary art of their particular interest. It is further assumed that they will learn the practical requirements, limits, and scope of their career area.

Because all students who take art in the high school can benefit from its avocational opportunities, we encourage exploration of one or more specific art areas in depth.

The attainments in art which we should expect from high-school graduates are difficult to state because of the relative uncertainty of a

continuous art program. Nevertheless, it is expected that students who come within the framework of an art program will develop sufficient skill, understanding, and interest in one or more areas to sustain them in continuous creative growth. Furthermore, it is expected that they will understand the broader influences on the contemporary arts and the specific influences on their areas of specialization.

STRATFORD, CONNECTICUT¹⁷

The pattern of art education to which we subscribe is creative and developmental. It uses many varied media and materials in a wide range of experiences appropriate to the level of the child.

This art program is developed at the elementary level by the classroom teacher with the guidance and help of an art resource person. At the junior-high level it is developed both in classrooms by classroom teachers and in art rooms by art specialists. At the senior-high-school level it is carried out entirely by art specialists.

ELEMENTARY LEVEL

The elementary classroom teacher makes the creative art experiences of the art program an integral part of the total program. Art activities are not superimposed upon other learning experiences; they are a part of them. Motivation, content, or inspiration for art projects develops out of whatever the child may be interested in or learning about at the time. It is easy and natural.

However, art education, as such, is not overlooked or neglected. Whatever the motivation for the art project, the necessary art learnings must be learned, and a line of continuity of learnings and experiences must be maintained if the art program is to remain successful past the primary levels.

A foundation of fundamental art skills and understandings is begun at an early level, and thereafter the growth and expansion of such skills and understandings in a continuous and continuing developmental process are a major objective of the art program.

The help of the resource person with specialized art training is essential to attain this objective, as well as the further objective of de-

¹⁷ Statement prepared by Glen Ketchum Maresca, Supervisor of Art.

veloping a program of rich and varied interests and experiences, which will be and will continue to be satisfying to the needs of the child.

JUNIOR-HIGH LEVEL

In the junior high schools, all seventh- and eighth-grade pupils have classes in arts and crafts with art teachers. At the ninth grade such art classes become elective, but this is by no means the sum total of junior-high-school art experiences.

Art activities continue to be a very lively part of almost every classroom in the junior high schools. These are carried on under the guidance of classroom teachers with the advice and help of an art resource person when needed. Such art projects have a double value. They apply and utilize fundamentals and skills learned in the art room, and they bring an enriching interest and reality to the regular classroom work.

SENIOR-HIGH LEVEL

In the senior high school, art is entirely elective to a somewhat limited group and tends to become separated from the other subject areas.

We would like to see a definite program which would widen opportunities for integration of art appreciation, *with pupil participation*, in most of the other subject areas.

The possibilities for enrichment of subject matter in social studies, English, sciences, languages, and so on are far greater than is generally realized, and the potential value of such integration for the high-school-age youth remains generally unrecognized.

We are convinced that many problem areas in the senior high schools need never arise, and that they can be resolved through a more universal student participation in carefully and understandingly guided art projects, activities, and appreciation experiences.

TORONTO, CANADA¹⁸

In keeping with the philosophy of modern education, the art program in the schools of the city of Toronto is more concerned with the natural growth and development of the child than with formulas for art prod-

¹⁸ Statement prepared by H. C. Dierlam, Supervisor of Art.

ucts. Through active participation in creative art activities, through exploration and experimentation with chosen media, sensitivity to art in everyday living is fostered. By providing experiences in group relationships an attitude of respect for the work of others is promoted with an awareness of the successes and limitations of the individual and the advantages of working coöperatively with others in a democratic society.

Believing that art experiences are essential to general education, art is a requisite for all children in the city up to and including grade 8 and is elective in subsequent grades. For the most part, where art is elective it is taught by an art specialist, but in other instances it is taught by the regular grade teacher.

The course of study in art for the elementary school and on the secondary level is not a prescribed course, but rather a teachers' guide to art activities to be used for reference in providing suitable art experiences for the various grades. A core of desirable outgrowths from the activities is suggested. The content is separated into certain areas for convenience of organization, but need not be followed specifically. Teachers are free to modify, adapt, or amplify the work in accordance to the varying interests and abilities of the pupils and in accordance with the needs of the local school situation. To plan a balanced program and provide for as wide a variety of art experiences as possible, it is suggested that teachers include both two- and three-dimensional activities, and that these should be related to the pupil's environment, the home, the school, and the community.

Since the Art Department is aware that teachers too have the capacity for growth and can profit by sharing experiences and thus become better teachers, their training in service is a regular feature, conducted in a specially designed and equipped studio-workshop. At this center exhibits of children's art of local, national, or foreign origin are on view at all times. In-service training includes teacher-pupil demonstrations, lectures by art educators, and "try your hand" classes, where teachers actively participate in creative art activities to gain firsthand knowledge of media and materials and processes which they propose to use with their pupils.

For teachers with a cultural interest in art and who wish to fraternize and meet socially with others of similar interests, an organization exists

known as the Art Association of the Toronto Schools. For those who wish to develop some latent talent, a Sketch Club has been organized. Outdoor sketching trips are arranged from time to time, with special consideration for beginners and others who are more advanced. This organization has flourished for more than 15 years.

To make working conditions in the classroom more satisfactory for both teacher and pupils for carrying on a creative art program, one of the most recent developments in Toronto has been in art-room furniture. Realizing the need for adequate storage facilities and aware of lost space where conventional tables or desks are used, H. C. Dierlam designed the Art Room Sectional Furniture now used in many schools in city.

The unique feature of this furniture is that it can be used in any standard classroom as well as the special art room. It consists of three sections that are arranged in horseshoe fashion. Pupils sit on stools, or stand around the outside of the unit. Aisles are kept clear by moving the stools under the overhanging ledge of the furniture. Supplies for any particular activity are stored within the enclosure, which is fitted with deep shelves and drawers. Four such units will accomodate the average class. This furniture has proven very successful where several activities are engaged in at one time and many supplies and art materials are required. Traffic about the room has been reduced to a minimum and the clean-up period is more efficiently handled, with a great saving of time.

While noteworthy advances have been made in art education in Toronto, no feelings of self-sufficiency exist. There is an ever-searching spirit present that there is yet much to be accomplished, so that art might make its contribution to the development of well adjusted, happy, intelligent citizens through making the most of the abilities inherent in the children in our schools.

WALLKILL, NEW YORK¹⁹

An indirect way of injecting art is more effective. The child can apply art almost to everything he senses or experiences throughout his 12 years

¹⁹ Statement prepared by Nuvart Bedrosian, Art Supervisor.

of school life. In this way art will prepare him to face life beyond schooldays and apply his knowledge of art to an artful living.

The art teacher can make the child aware of and sensitive to color, line, form, and organization, even in the early grades. This can be done in a simple way, without recourse to professional expressions and words. As the child grows according to his ability, this philosophy can be widened, each year, a little closer to natural expressions and techniques. The applications should include those on paper and in three-dimensional forms. No doubt these experiences will make children aware of how art touches their everyday life and will guide them constantly through the creative process. In the earlier school years this happens through emotional expression; in the higher grades inspiration can be motivated through informational guidance rather than copying habits.

However, whatever children learn, they should learn to apply to their everyday life. Very few can be artists, but all can live an artful life by interpreting the world around them by means of art which they experience during their school life.

ELEMENTARY ART EDUCATION

When the sense of color is developed from early childhood and children are constantly made aware that they are using their colors beautifully, they will have no difficulty later on, during the troubled adolescent period, in using color and design as an emotional outlet. While the child paints, very indirectly he learns what the basic or important colors are. Children express real excitement when they mix red, yellow, and blue, and when they discover the black. The same applies to the discovery of the secondary colors. They compare the mixed colors with the colors they have in their crayon boxes and actually sense that their mixed colors are brighter; this excitement increases when they actually experience it as they paint their pictures.

Materials growing out of the life of the child, especially the use of those experiences that are so vital and real to him, constitute the organized body of creative and appreciative experience of our elementary pupils.

This is religiously done by all our elementary teachers, not by dictated, general concepts, but through personal experience, and by making students sensitive to aesthetic values.

SECONDARY ART EDUCATION

The interests of junior-high students can be aroused by making them aware of the different arts that exist in life. Their interests can be easily aroused in works of architecture, sculpture, pottery, painting, industrial design, and advertising. These build in them a good foundation for their own experiment in color, form, and unity, which later forms the basis of the senior-high-school art expressions. In both stages the individual is important.

In all art expressions, good design is emphasized through significant information and activity experiences. Students should discuss intelligently the significance of art products, should learn how to choose, how to combine and arrange objects artistically, and how to paint artistic arrangements.

The historic developments are important to emphasize, because these often have recreational possibilities. It is important that children study man and his pattern of thought, its relationship with art and religions that create a way of living, and the fact that this living is a design and that design is life. This is an important phase to emphasize in the senior-high-school art program. Besides, because our human body is a monumental design itself, both inwardly and outwardly, we like to learn and live and create such forms of art as architecture, art for industry, art for the movies, fashion, window displays, art for magazines, art for interiors. And all these constitute the art of living.

SPECIAL FEATURES

1. As slides are rather expensive and our school cannot afford to buy them, we are preparing colored slides by photographing reproductions of world masterpieces and industrial designs. In addition to using them for regular class work, we make use of these in adult-education classes and our community groups. The Art Club helps to mount them, which is a good experience.

2. We have a new modern bank. Students decorate its windows during Christmas holidays with modern designs. We do the same for one of our grocery stores that has been renovated recently.

3. For our Open House, the advanced students exhibit their work in the art room. This helps them to learn how to display things in three-dimensional ways and also how to use wall space aesthetically.

4. Our sixth-graders made a mural painting. At the center of the given space they placed the Acropolis, at the right the Lincoln Memorial in Washington, D.C., and on the left their own Dutch Reformed Church, a classical structure over a century old. The entire class was excited and every day children brought to their classroom teachers examples of American buildings showing Doric, Ionic, and Corinthian columns. This is an example of awareness that leads to understanding of the heritage.

5. We join the Art Festival at the New York State University at New Paltz, New York. Each student's work of art is recognized by the awarding of certificates. This is a much more effective way than the contest idea of winning prizes.

WASHINGTON, PENNSYLVANIA²⁰

Art appreciation, in its broadest sense, seems to me to be the first consideration in art education today. Students at all levels should become more aware of things of art and of beauty in their everyday lives. Life can become more meaningful and exciting when the beauty of nature and the creations of man begin to interest them. Through this awareness—whether it be of nature, fine paintings, architecture, outstanding illustration, industrial design, or whatever—combined with guidance by art educators, students can develop better taste, become better consumers of commercial products, and gain greater enjoyment from living.

The actual art activities used to develop this appreciation or awareness should be so planned that the student learns to *think*. Currently we say these activities must be creative, which to me means simply to think. Having the student reason out problems is more important than the finished project itself.

In the realization that students have a wide range of abilities, problems in both two and three dimensions should be presented. This variety of problems is helpful since some success is essential to continued interest as well as to help the student maintain his self-confidence.

²⁰ Statement prepared by John Grossman, Art Supervisor (now in Bethlehem, Pennsylvania).

ELEMENTARY ART EDUCATION

The integration of art with other subjects is an important function of art education at the elementary level. More interest and better understanding result from coupling of picture making, models, etc., with academic subjects.

Other phases of elementary art should include activities which more directly promote awareness and thought, mentioned earlier, through more abstract activities and those which do not tie in directly with other subjects. Study of fine art and emphasis on everyday art and design can begin at an early age. Provisions should be made for individual and group activities, and work should be keyed to child abilities so that reasonable success will result.

SECONDARY ART EDUCATION

Integration of art with other subjects can be encouraged, but is more difficult since groups are not in self-contained classrooms.

A wide variety of media and technique should be presented. With these as tools, problems in color and design—more abstract concepts—can be carried on. It is also desirable to have more practical final products in some cases, such as leather goods, paintings, and ceramic pieces.

Service to the school and community can be a part of the program, although the art department should not become a sign shop. Poster and other contests should be on an optional basis rather than a requirement.

The student who is interested in art as a career should be given every encouragement possible. The overall program should be one of helping young people learn to appreciate art and beauty. This may lead the student to an avocation, but, more important, should stimulate his interest in the world around life.

SPECIAL FEATURES

This year a bulletin called the *Art Co-op* was initiated. The art supervisor and the vocal and instrumental music supervisors all contribute material, which is then passed along to all elementary teachers. By this means, items of city-wide interest are quickly made known and policies can be set forth without hard-to-plan teachers' meetings.

When the county held its institute in our school, which is an inde-

640 pendent district, our art department arranged an art meeting for the county teachers. This has since resulted in the forming of a county art organization as well as in furthering good relations between the city and county schools.

Rather than providing many signs as our contribution to the community, we have constructed and painted a large Christmas scene for all to enjoy, are presently working on four large murals for the Y.M.C.A., and generally try to make our presence known by more worth-while activities. A Halloween window-painting contest and better-quality play and dance scenery and decorations have brought art into the public eye.

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velop the following sets of reproductions: children, animals, landscapes, flowers, and portraits. The sets were attractively matted and are now serving as a circulating picture library. A junior-high-school teacher discovered the intense interest of a pupil in graphic arts. Teacher and pupil planned, researched, accumulated, selected, and eventually mounted examples of processes as well as of finished products in etching, dry point, block printing, monoprints, serigraphs, engravings, line drawing, and many more. That collection is now being used as an *exhibition* as well as a reference portfolio for pupils interested in that area of art.

EXHIBITIONS IN GENERAL

Educational exhibitions have been used for a long time by good teachers to point up ideas and to extend meanings beyond verbalism. Not all persons gain full understanding when the sole medium is the word. Many people are visual-minded and they seize upon ideas rather quickly if confronted by pictures, objects, diagrams, and similar vehicles of communication. But while art exhibitions fulfill the educational function indicated above, they can do much more. The nature of the art exhibit demands that it be so conceived, so selected, so arranged, and so focused as to result in a work of art in itself.

Not long ago, the art staff of a teachers college,³ realizing the importance of this subject, prepared a service bulletin dealing with it. What is suggested here is a résumé of that more extended presentation.

Exhibitions are important. In the first place they are important in art education because they motivate creative activity on the part of pupils who enjoy seeing, not only their own work, but the work of other pupils and of maturer artists. Exhibits communicate ideas and stimulate individual thinking. The technics employed by others may well be the stimulus for individual experimentation. Furthermore, exhibitions may serve as opportunities for the evaluation of a pupil's own work by stimulating self-evaluation and self-criticism.

Exhibitions speak to school groups and to the community. They often explain, more clearly than words, the total school program, the art pro-

³The Kutztown Bulletin, *The Exhibition*, Kutztown, Pa., State Teachers College, 1953.

gram, the relationships of educational experiences to daily living, and many other professional aims not easily clarified by other means. Art exhibitions may also elevate the general taste of the school and of the community by suggesting personal and communal aesthetic improvement by means of contrasts and comparisons.

Space surrounds us. It is precisely because space is all about us that all one needs do is to search briefly for unused wall areas. Eyesores may be transformed into beauty spots; simply built screens placed in corners may result in attractive exhibit areas, or if placed in front of unused doorways these may be turned into exhibition windows. Existing cabinets, blackboards, and bulletin boards in the art room should be utilized as constant points of stimulation.

Exhibits should attract. Obviously, this is one of their chief functions; therefore, the design of exhibitions, even if they are temporary ones, should consider the area to be used. Are they accessible to the largest number of persons? Do they have good visual possibilities? Do they afford good circulation? A center of interest should be established and the law of variation of textures, dark and light, and colors should be observed because variety intrigues. Ropes, yarns, burlap, monk's cloth, metals, and woods varying in shape and texture will enhance exhibitions, furnish eye appeal, and act as means of unifying exhibitions.

The question of when to exhibit is one that must be determined by the individual teacher. If he has vision and can sense the needs of his classes, of the school, and of the community, he may be rewarded in many ways.



HUMAN RESOURCES. Visits to the studios of local artists and craftsmen, such as Bill Freyes, the creator of Major Hoople, add to the pupils' interest in art. At the proper levels, talks and demonstrations from unusual people are stimulating (public schools, Tucson, Ariz.).